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BIZARRE

BIZARRE IS PRODUCED FOR DENNIS PUBLISHING BY



CONTACT BLACKTHORN COMMUNICATIONS
POST BIZARRE, BLACKTHORN COMMUNICATIONS,
 PO BOX 59844, LONDON SW14 9BH
TELEPHONE 020 8251 0079
EMAIL BIZARRE@BLACKTHORNCOMMUNICATIONS.COM

CONTRIBUTORS

Bizarre 193 Editorial Team David McComb, Dave Kelsall, Eleanor Goodman, Tom Broadbent, Amanda Coban, Stephen Daultrey
Film & DVD Editor Billy Chainsaw (billychainsaw@blackthorncommunications.com)
Words Alix Fox, Carl-Peter Hough
Photos Martin Perreault

SUITS

Trading Director: **Dan Reeves** +44 (0)20 7907 6752
 Account Manager: **Ciaran Scarry** +44 (0)20 7907 6683
 Classified Sales Executive: **Ryan Gisborne Weare** +44 (0)20 7907 6763
 Inserts Group Ad Manager: **Lucy Lancaster** +44 (0)20 7907 6715
 Production Executive: **Nicky Hembra** +44 (0)20 7907 6129
 Syndication Senior Manager: **Anj Dossaj-Halal** +44 (0)20 7907 6132
 Licensing Manager: **Carlotta Serantoni** +44 (0)20 7907 6550
 Licensing & Syndication Assistant: **Nicole Adams** +44 (0)20 7907 6134

DENNIS PUBLISHING CONSUMER DIVISION

Group Publisher **Paul Rayner**

DENNIS PUBLISHING LIMITED

Chief Operating Officer: **Brett Reynolds** Chief Executive: **James Tye**
 Executive Director: **Kerin O'Connor** Group Finance Director: **Ian Leggett**
 Chairman: **Felix Dennis**

Bizarre is published 13 times a year by Dennis Publishing. Printed by BGP.
 Bizarre is available for international licensing and syndication. Please call Winnie Liesenfeld on +44 20 7907 6134 or email winnie_liesenfeld@dennis.co.uk.

DISTRIBUTION

Distributed in the UK by Seymour Distribution Ltd, 2 East Poultry Avenue, London EC1A 9PT. Tel: (020) 7429 4000, Fax: (020) 7429 4001. Email: Seymour.co.uk.
 Speciality store distribution by Worldwide Magazine Distribution Ltd. Tel: (0121) 788 3112, Fax: (0121) 788 1272. Distributed in the USA by Source Interlink and Speedimex. For all overseas news stand enquiries, please contact Gaedbulgers@seymour.co.uk.

SUBS AND BACK ISSUES

Standard rates: 13 issues (inc. p&g) UK: £41.49, EU: £42.99, US: \$69.98. Rest of the world: £57.00. UK, EU and rest of world subscriptions: Bizarre, 800 Guillot Avenue, Kent Science Park, Sittingbourne ME9 8GU. Telephone: 0844 844 0027. Email: Bizarre@servicehelpline.co.uk. You can manage your existing subscription through www.subsinfo.co.uk - this should be your first port of call if you've got any queries about your subscription. USA & Canada subscriptions: 1-888-428-6676. Fax: 1-757-428-6253. Email: cs@lmsnews.com. Bizarre (USPS 023-267) is published monthly with an extra issue in January, by Dennis Publishing Ltd, 30 Cleveland Street, London W1T 4JD, United Kingdom. Airfreight and mailing in the USA by agent named Air Business Ltd, c/o Worldnet Shipping Inc., 156-15, 146th Avenue, 2nd Floor, Jamaica, NY 11434, USA. Periodical postage paid at Jamaica NY 11431. US Postmaster: Send address changes to Bizarre, 3330 Pacific Avenue, Suite 404, Virginia Beach, VA 23451-2983. Subscription records are maintained at Dennis Publishing Ltd, 30 Cleveland Street, London W1T 4JD, United Kingdom. Air Business Ltd is acting as our mail agent. © Dennis Publishing 2012. For back issues call 0844 844 0027; Overseas: +44(0)1795 592902. Email: bizarre@servicehelpline.co.uk.

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ABC Member of the Audit Bureau of Circulations. Circulation 20,470 (Jan-Dec 2011)



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EDITED BY TOM BROADBENT

PHOTO ASSAULT

THE WORLD'S MOST
EXTREME
CLOSE-UPS!

ONE IN THE EYE

CHINA This woman was stabbed in the eye by a roadside food-seller in Sichuan province, during a disagreement about money. After Deng Xiaohong, 31, dined at the BBQ stand in southwest China with her family, she suspected the owner had charged them for more than 70 skewers instead of the 50 skewers they consumed. She was arguing with the owner and his wife when he grabbed a knife and plunged it into her right eye socket. Surgeons removed the knife, but say the weapon almost touched the back of her skull, and it's unknown how her sight will be affected.

PICTURE: REX FEATURES



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CANNIBAL ANIMALS

CHINA These big cats killed and ate one of their own. Three Bengal tigers set upon a white cub at Shendiao Mountain Zoo in Weifang, in the northern Shandong Province, tearing its flesh apart. The attack was witnessed by visitor Wang Mingzhi, who says that onlookers started screaming but it took zoo staff 10 minutes to reach the scene and drive the offenders away. Wang said he and the other tourists suspect that the zoo underfeeds the tigers, resulting in cannibalism. The park's management deny the accusations, putting the incident down to "excessive frolic".

PICTURE: QUIRKY CHINA NEWS/REX FEATURES

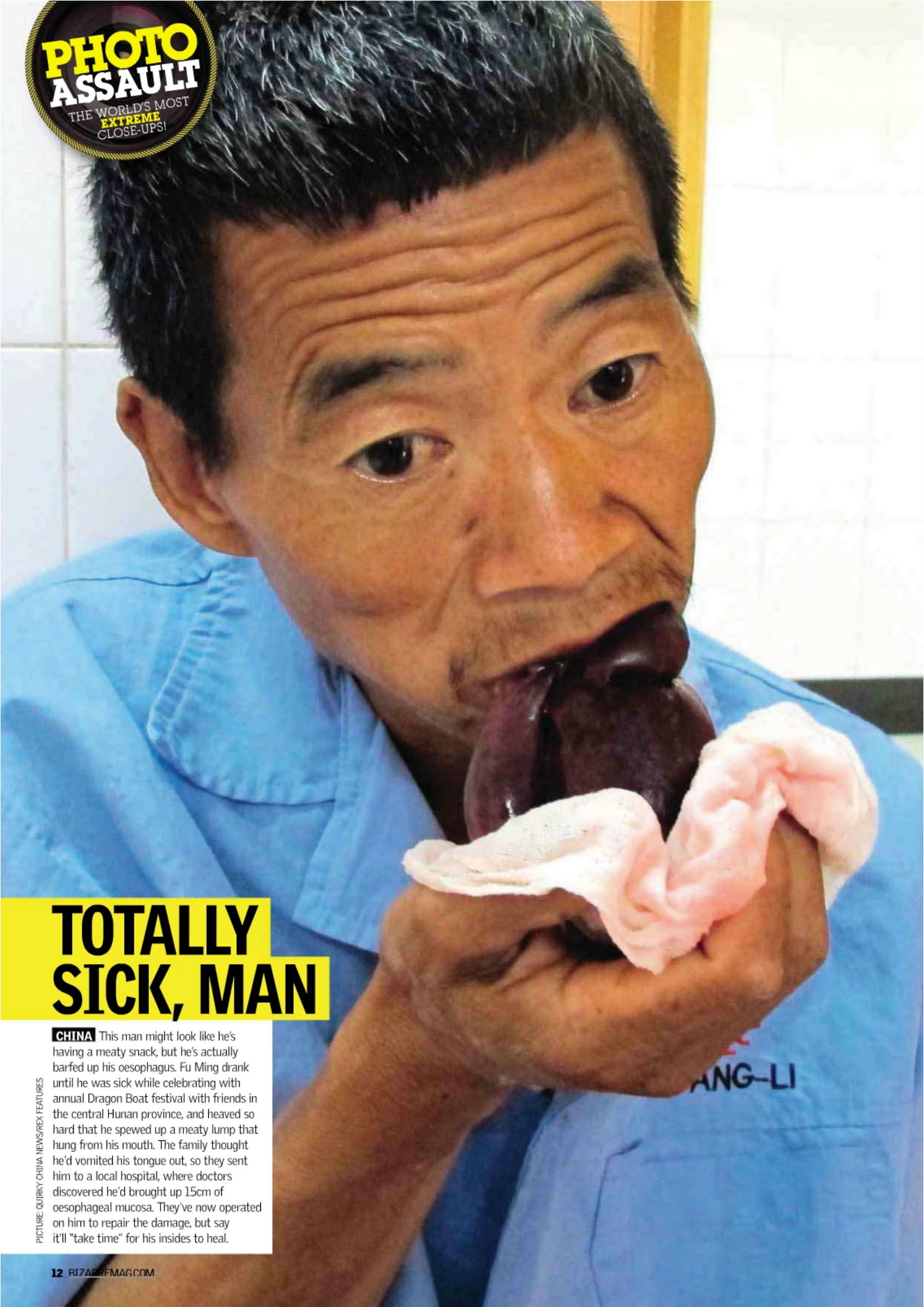


THE VALLEY OF DEATH

CHINA Herdsmen clear away the bodies of 173 sheep, who were killed simultaneously by lightning. The animals, in a mountainous area of Hoboksar Mongolian autonomous country, in the northwestern Xinjiang Uygur autonomous region, were sheltering closely together under a pine tree when they were struck, and died almost instantly. The herdsman, who had taken sanctuary in a nearby yurt, heard the sheep bleat before they died. Another 30 of the animals were washed away by floods.

PICTURE PA PHOTOS





TOTALLY SICK, MAN

CHINA This man might look like he's having a meaty snack, but he's actually barfed up his oesophagus. Fu Ming drank until he was sick while celebrating with annual Dragon Boat festival with friends in the central Hunan province, and heaved so hard that he spewed up a meaty lump that hung from his mouth. The family thought he'd vomited his tongue out, so they sent him to a local hospital, where doctors discovered he'd brought up 15cm of oesophageal mucosa. They've now operated on him to repair the damage, but say it'll "take time" for his insides to heal.

PICTURE: QUIRKY CHINA NEWS/REX FEATURES

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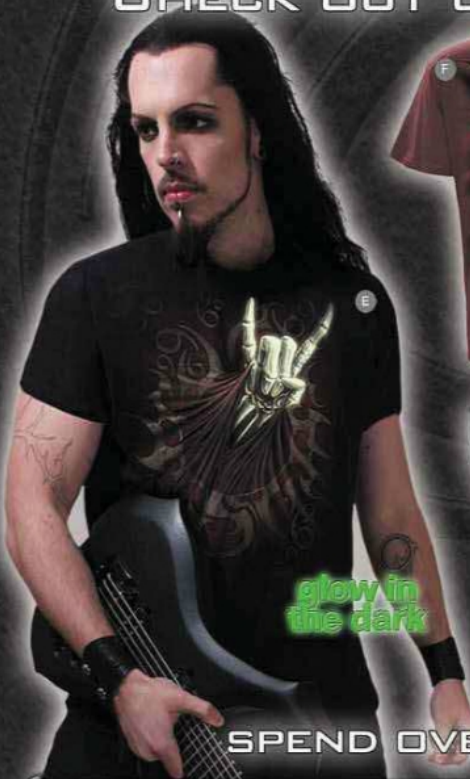
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FREAKS OF NATURE!

Bristol art show examines how genetic mutations and environmental pressures have altered the course of evolution. It's full of Dar-win!

IN THE FUTURE, WHALES WILL BE radioactive, cows will be bloated, and we'll only see birds on LCD screens...

This is an alternative world imagined by artists in *Unnatural – Natural History*, a show at the Royal West of England Academy in Bristol, which looks at the impact of humans on nature.

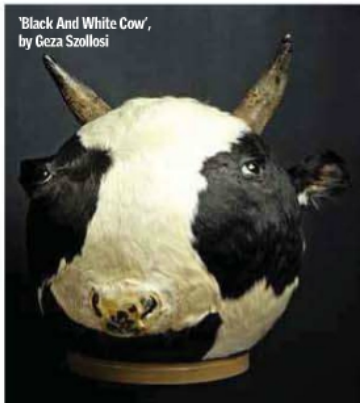
The collection – which includes creations by *Bizarre* favourites Jessica Joslin, Natalie Chau (see p22) and David LaChapelle – was created by Richard Scarry and Chippy Coates, who wanted to do something big in their hometown, and hit upon their idea after visiting a New York taxidermy shop.

"We fell in love with a lot of the taxidermy, and then we started bouncing around the idea and coming up with *Unnatural – Natural History*, about what's happening in the world today – how we're affecting the climate, and how nature's having to adapt or mutate or change itself for our sakes, and what in the world is left that's really natural, and to look at how much we've lost as well," says Richard.

As well as traditional paintings, the show features sculpture, digital imaging, light installation and graffiti street art from 38 artists across 10 countries.

Richard, Chippy, and gallery director Trystan Hawkins kicked off the selection process last year. "It was a little bit like

'Black And White Cow',
by Geza Szollosi



X-Factor," explains Richard. "We started with a list of 200 artists, and spread their work out on the floor. We picked our battles and fought over who we wanted to be in the show, and then we whittled it down to a manageable amount."

ENVIRON-MENTAL ART

Richard says the weirdest artworks are two inflated cow heads by Geza Szollosi (above) – "those are the ones that the kids want to touch and pet and play with!" – and Erik Mark Sandberg's silkscreen pieces showing curio shelves with dildos hiding in the clutter (far right). Meanwhile Sandberg's 'Girl With Stripes And Leopard Print Dress'

depicts a pink-haired woman with rolls of hair all over her body (right).

"If you look at old sideshow pictures, you'll see Mexican kids that were covered in hair. But Erik Mark Sandberg paints them as grown-up, vixen, sex-goddesses," says Richard. "If humans were all covered in hair, she'd be the rock star of our time!"

US superstar David LaChapelle has also contributed a secretly risqué piece, called 'Concerning The Soul'. "He's known for his erotic fashion portraits," says Richard. "For this, he's done traditional still-lives of flower arrangements, but skulls, fruits, mobile phones, innocent pixies and a cucumber – which could be a dildo – are nestled inside. He hides sex, but it's always in his work."

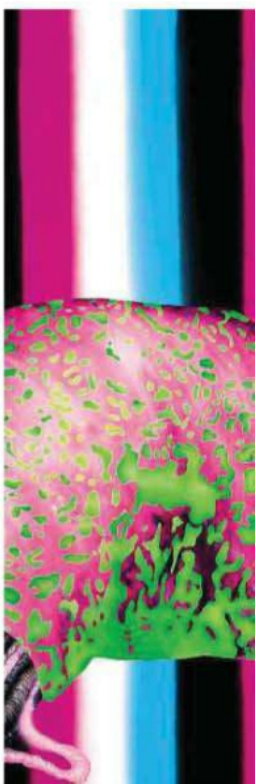
Richard and Chippy – who are also life partners – connected through their enthusiasm for art and started a blog in 2009, before developing events. They're currently planning shows in London, America and Italy, on a mission to help artists create amazing scenes.

"Curating a show is like putting an orchestra together where everyone has a different instrument, but you give them the same music to work with; you do something that has harmony and that makes sense," Richard says. Let them play on!

Unnatural – Natural History runs until 23 September. See more at Rwa.org.uk and Coatesandscarry.com



'Balenotte (Nightwhale)',
by Fulvio Di Piazza





'Girls With Stripes And Leopard Print Dress', by Erik Mark Sandberg



'Window 2', by Erik Mark Sandberg

LOVECRAFT LIVES!

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we're asking as a 'service fee', just to pay a cable company for a subscription to 179 channels they don't want. We love doing the show, but we're going broke making it. So we're just trying to offer an honest deal at a square price and hopefully our listeners will understand."

Lackey and Fifer are also preparing to launch their debut graphic novel, *Deadbeats* (below); a Lovecraftian tale illustrated by artist INJ Culbard, who drew the recent *Case Of Charles Dexter Ward* and *At The Mountains Of Madness* graphic novels for publisher SelfMadeHero. "*Deadbeats* is due in October," says Lackey. "It's about a trio of jazz musicians in 1920s Chicago, who get in trouble with the mob and have to leave town. They take a gig, which turns out to be an occult ritual that leads to the resurrection of a 17th-century wizard and hundreds of zombies. It's influenced by Lovecraft, but also 1930s comedy movies."

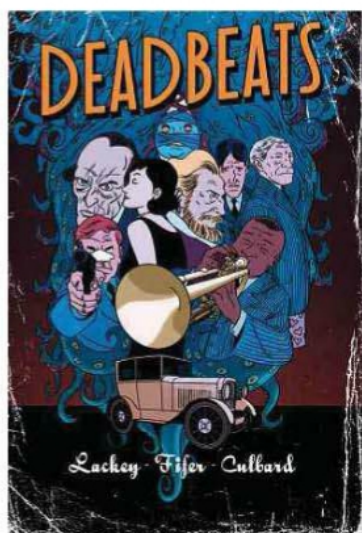
"Remember that time you had so much fun reading something?" grins Fifer. "Well, *Deadbeats* is better than that."

Find out more about the *H.P. Lovecraft Literary Podcast* at HPpodcraft.com, and stay tuned to *Bizarre* for a *Deadbeats* feature in our December issue, on sale 20 November

AFTER THREE YEARS OF PODCASTS

devoted to the eldritch works of New England's dark dreamer, the inevitable has happened to the sublime *H.P. Lovecraft Literary Podcast* – the guys have run out of Lovecraft tales to feature! But, thankfully, it's not the end of the road for *Bizarre*'s favourite podcast.

"We thought about tackling more modern Lovecraftian fiction, but we felt it would be more interesting to find the stuff that inspired and influenced Lovecraft," says Chris Lackey, one half of the intrepid podcasting duo. "We've started out with Lovecraft's essay *Supernatural Horror In Literature*, where he names a number of influences, and we're taking it from there."



"THE NEXT PHASE IS GOING TO BE EXCITING!"

"I'm also looking forward to using this as an opportunity to toss up the format, bring in different interviews and new segments, as well as new sound palates and music," says Chad Fifer, the other half of the *HP LLP* team. "I think we established a cool aesthetic with the body of Lovecraft's work, and now I'm looking forward to trying different feels and styles as we get into other writers."

Another difference is that all the podcasts will no longer be free. In an attempt to pay hefty server charges and make the show sustainable, Fifer and Lackey will now charge \$6.66 (around £4.30, but that won't look so cool on your credit card statement) every three months, for which listeners will get one free podcast per month, and three exclusive shows.

But after releasing free shows since 2009, did the team face a backlash from long-time listeners? "Mostly the response has been overwhelming support," says Lackey. "We had a few negative emails that ranged from dismissive to downright mean. But those people are in the minority. Most of our audience seems to feel this next phase is going to be exciting. We're going to put out more content than ever, and hopefully expand our podcasting to other shows."

"I work in advertising and watch companies overprice products and charge unnecessary fees all the time," continues Fifer. "In reality, people will pay more than



PERVY PIN-UPS!

Bizarre sees red at the *Blood Puddin'* art exhibition

HAVING BEEN HERALDED AS AN Inking Icon by *Bizarre* in January 2011, tattooist and airbrush supremo Joe Capobianco has become one of our favourite artists. And after spending time gawping at his work at the recent *Art Of Blood Puddin'* group art show in his Hope Gallery in New Haven, Connecticut, we're convinced he's destined to be one of the US' hottest artists in 2013. We caught up with Capobianco to talk about his deliciously dark art show.

How did the exhibition come about?
I published my *Blood Puddin': Gory Gals, Dark Dames, Chilling Chicks* art book in March, and had a solo art show at in Albuquerque, New Mexico, to celebrate its release. When my art from the show was returned to me, I wanted to have it displayed at Hope Gallery, which I opened in 2003. I also wanted to get other artists involved, all working with a 'Blood Puddin' pin-up' theme.

What was your brief for the artists?
I explained that, whereas traditional pin-up images are cute and playful, Blood Puddin' gals are sexy, lurid, creepy, dark, disturbing and frightening, brandishing tails, horns, cloven feet, bat wings, fangs, forked tongues and covered in blood, in turn challenging classic pin-up images.

What was the weirdest piece in your show?
Actually, Jason Butcher from the UK did a cool piece that was based on a luscious pair of lips and a skull. I dug the painting so much that I had to buy it!

How did punters react to the work?
They really enjoyed the art. A few folks were unsure what a Blood Puddin' gal was before the evening began, but they all knew exactly what they were by the end of the night!

'Insides Out', by
Scotty Munster



'Bloody Bite', by
Joe Capobianco



How did you feel about the work?
I was more than excited! It was a thrill and an honour to have other artists embrace my idea and run with it. There really is no bigger compliment.

What are you up to next?
Ha-ha, too much! I've just released my own hair pomade, 'Slicker Than Hell', and my own custom rotary tattoo machines. I also just finished filming the second season of the *Best Ink* tattoo competition TV show. I still tattoo full time, and try when ever I can to create more of my dark-eyed, bloody-lipped, Blood Puddin' gals!

See more photos of the amazing exhibition at Joecapobianco.com

'Tentacle', by
Eric Merrill



A BRAVE NEW WORLD!

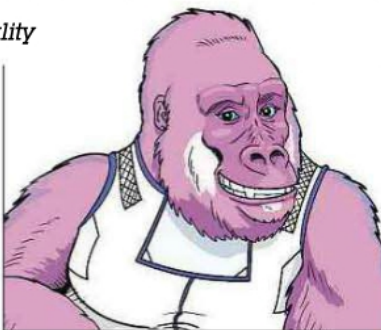
Step into the future with Chris Lackey's *Transreality*

AS WELL AS DEBUTING DEADBEATS

and relaunching the awesome *H.P. Lovecraft Literary Podcast* (see p16), writer and artist Chris Lackey is attempting to raise cash to launch his own comicbook, *Transreality*. And he gave *Bizarre* an exclusive peek at his exciting project.

"The book's based on the concept of transhumanism, which examines the potential of technology to overcome fundamental human limitations," says Lackey. "A common

Right: Alexis the pink gorilla
Below: Technological singularity becomes reality



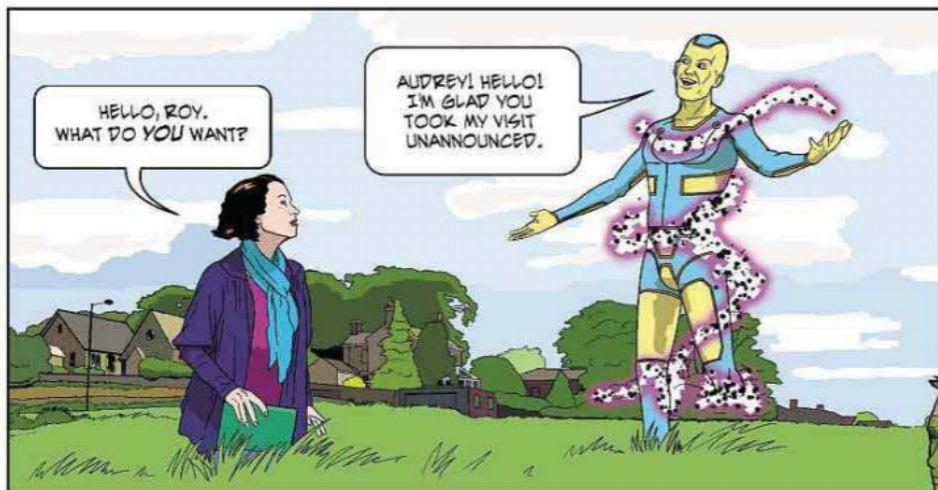
theme in transhumanism is the idea of humans becoming digital. If our brains could be quantified on a molecular level, then they could be mapped. Everything about us – including our behaviours and memories – could be recorded and stored. And if a person dies, they could be brought back from that file. Some people think this will happen in the near future when we hit 'technological singularity'; that is, when a greater-than-human artificial intelligence comes into existence that's so powerful that it'll be able to solve most of the world's problems and give us increased control of ourselves and our environment."

In *Transreality*, the hero – a family man from 2013 – ends up in a post-singularity future, and we get to see this brave new world through his eyes. But *Transreality* doesn't only offer a human perspective on the shape of things to come. "The hero travels with a pink gorilla called Alexis, who's been genetically enhanced with an above-human intellect," says Lackey. "She has a different perspective to the hero that gives him a lot to think about."

Lackey is currently raising funds via Kickstarter to complete the artwork, and to pay the hefty printing and shipping charges. And if you contribute enough spondulias, you could appear in *Transreality*. "Most people who contribute via Kickstarter will get a PDF of the book and printed graphic novel, but those who want to get more involved can have their likeness used for characters in the comic," says Lackey. "There will also be an opportunity for one contributor to become a character in the book that isn't simply based on their appearance, but actually *is* them, with their name, likes, dislikes and so on. It's a cool way for people to get involved."

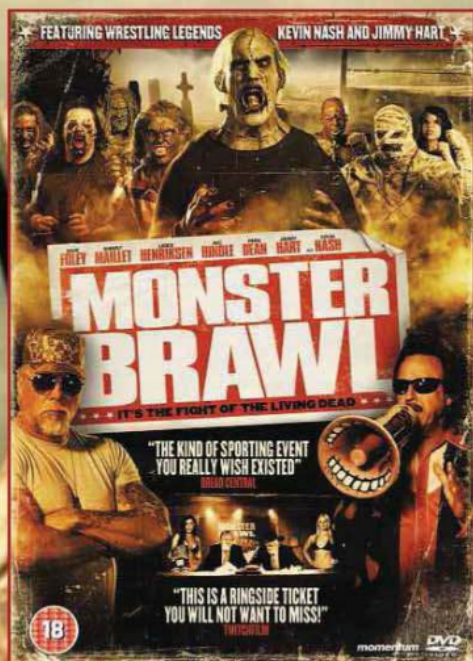
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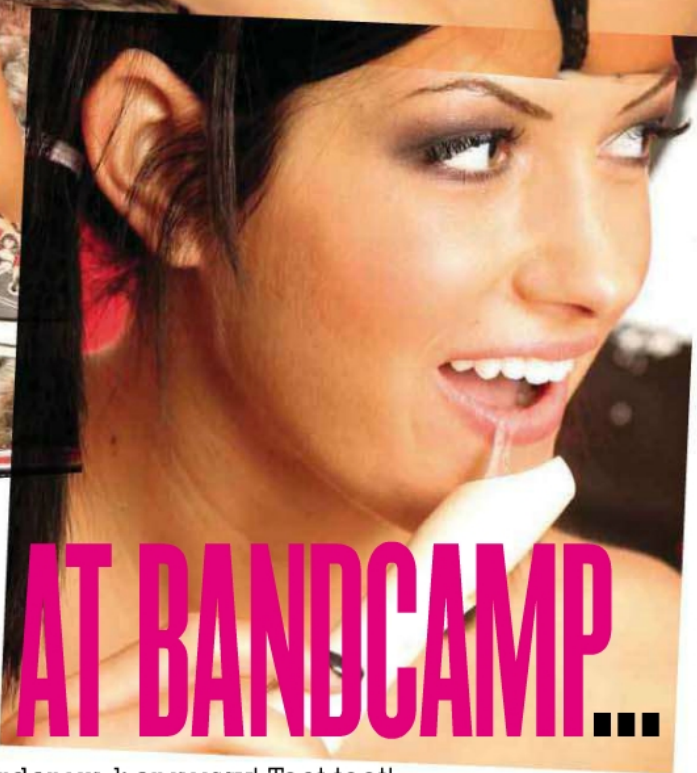
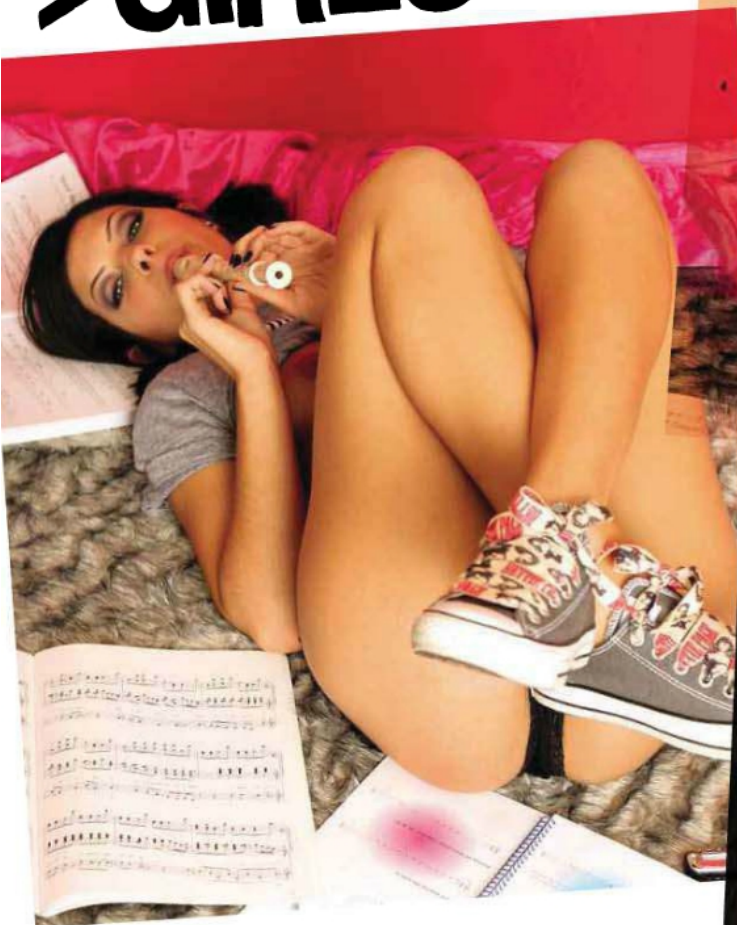
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Six pages of the sexiest alt-models,
freakiest art and best body mods!

HOTSHOTS >GIRLS



THIS ONE TIME, AT BANDCAMP...

... Godsgirls.com model Stiletto stuck a recorder up her pussy! Toot toot!

Once again, *Bizarre* are pleased as punch to present a flavoursome 'pron cocktail' of delicious, dripping, girl-part-flavoured images from online altererotica champions, Godsgirls.com. This issue we'd like to introduce you to Stiletto, who has shot over 50 sets of images for the site. The pics you see here are from a selection in which she quite literally plays with herself by inserting a recorder up her cookie – we'd like to hear Skrillex sample *that*, although Stiletto herself is more into American rapper Yelowolf. We bet she's very tuneful – our money says that not a single note she delicately queefs through her intimately internalised

WORDS ALIX FOX

instrument is flat. Neither is her perky chest. Neither is our twitching bologna baton. We wonder if she's into playing the pink oboe too, or blowing the puce trombone(r)?

Why not mosey on over to Godsgirls.com and play Stiletto Bingo? See if you can spot the shots in which she:

- Has a wank with a crucifix (a classic bit of alt. religious subversion, but prone to giving ladies a painful bout of Exocystitis)
- Frolics with fellow model Catra, a speculum, and a strap-on
- Flashes her pierced clit on a steep, sloping rooftop (careful chucky egg, you don't want to fall and do yerself a mischief!)

- Sets a handful of money on fire
- Has lesbian sex in a prison cell
- And finally, gets completely spread-leg naked on a tattooist's chair before getting her nose pierced and the words 'Cum Dumpster' inked on her inside bottom lip.

If all that's got you hot under the collar (assuming you wear your shirts around your crotch), then check out Crushee.com, a new flirting and social networking site from the makers of Godsgirls.com, where you get to indulge in a little honey-sweet pillow talk with members you have a crush on. It's perfect procrastination-from-work material! See more at Godsgirls.com



HOTSHOTS > DARK ART SHAU AND TELL

Mixed media artist and photographer Natalie Shau's work will make your eyes pop like Gremlins in a microwave. There's no business like Shau business!

WORDS ALIX FOX
PICTURES ALL ARTWORK COPYRIGHT OF
NATALIE SHAU

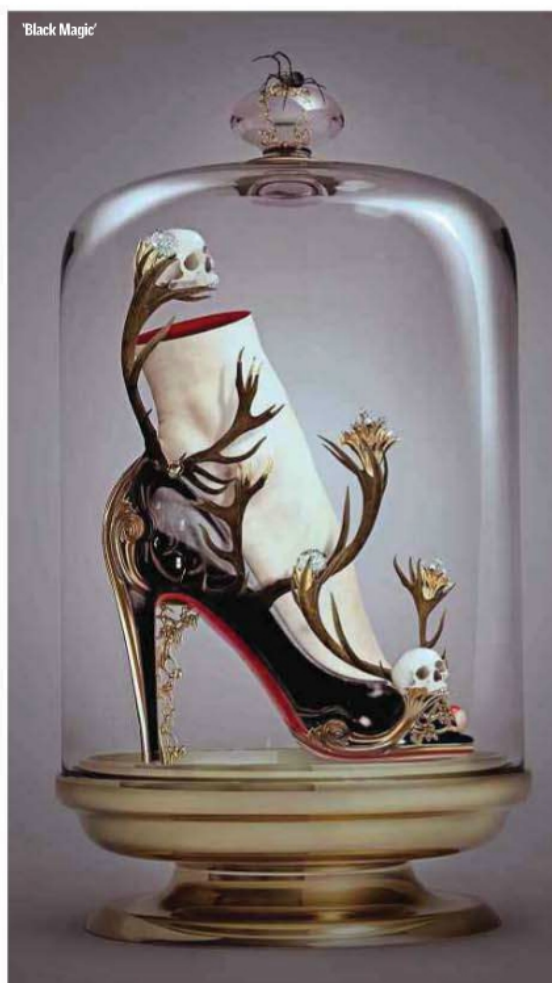
"I've covered a model's head entirely in multicoloured bath sponges, and draped people in dresses made from mosquito nets – I like to use simple, everyday household items to create images which are juxtaposingly surreal," says Natalie Shau, an artist of Russian and Kazakhstani descent who now lives in Vilnius, Lithuania.

Natalie mostly creates dramatic portraits of women – either by taking original photos, digitally manipulating them and adding paint effects, or by transforming stock photography using a complex airbrushing and collage technique that takes anywhere from two days to two weeks to complete... and which you could stare at, fascinated, for just as long.

"My work is diverse and has many random influences"

Shau has had the prestige of exhibiting her atmospheric work in a double solo show with lowbrow god Ray Caesar, has produced album artwork for Cradle Of Filth and Lacuna Coil, and has had work inside *French Vogue*. She's glad of the international employment, lamenting that "Lithuania houses many young, talented, experimental artists with strong academic backgrounds, but artistic careers are still generally regarded as 'games', not 'proper jobs'. This mentality means that art is being held back in some areas – fashion and fashion photography, for example," she says.

"There are a few interesting new designers emerging, but many are still churning out the same uninspiring things they were doing 15 years ago. Personally, I can't even understand how artists produce a single



series or collection of similar works that are near-identical, never mind cloning the same ideas for decades. My own work is quite diverse and has many random, ever-changing influences feeding into it."

Lately, these influences include "rainy weather, the multiple lipsticks and bird feathers that clutter my desk, the paintings in the *Silent Hill: Downpour* videogame, and modern variations of saints' halos".

LUXE INTERIOR

Shau's images are frequently set against opulent backdrops, or inside luxurious, baroque buildings, which she calls "interior extravaganzas!" – the kinds of places where you can imagine sexually-charged masked balls being held, with aristocratic guests indulging in their most sinister pleasures and whims. Indeed, she's a huge fan of the ballroom scene in 1980s David Bowie flick *Labyrinth*, and greatly admires the work of Indian director Tarsem Singh Dhandwar, who's responsible for movies with incredibly detailed dreamlike, surreal settings, such as *The Cell* (2000) (a visually stunning flick starring ex-P-Diddy-humping, widescreen-buttocked bling-troll Jennifer Lopez, who is surprisingly not that tragic in it).

Horror movies stimulate Shau's creative brain too, although these days she's glad that gore, ghosts and gruesome ghoulishness only haunt her artworks and her TV screen rather than her dreams; as a child, she suffered from a form of hypnagogia (the state between being awake and asleep) that caused her to see vivid, exceptionally realistic hallucinations of dark, shadowy figures whenever she tried to slumber. "The monsters that lurk under every child's bed or inside their closet were far more real for me than most," she recalls.

Perhaps her paralysing visions were useful when she worked as art director on a *Dracula* musical created by French choreographer Kamel Ouali – although right now it's T-Rex jaws, not vampire fangs, that are occupying her consciousness. "If I could wish for anything – aside from the big stuff like restoring nature from environmental damage, and making humans more peaceful creatures – I'd conjure up two pet dinosaurs for myself!" she enthuses.

A pair of tamed dino-Shau-rs? We're in raptor raptures...



Snaffle a copy of Shau's limited-edition, self-released book, *Tangled Tales*, and feast your eyes on more at Natalieschau.carbonmade.com

'White Queen'



HOTSHOTS > BODY MODS TRANS MISSION

After a break from the scene, popular body mod artist Tiff Toxic Badhairdo is back and offering a forward-thinking scarification service... but as a Mr, not a Ms!

I love to create simple, organic scarification designs, using lots of bold lines," enthuses body modder Tim Pickering, AKA Mr Badhairdo. "I'm not into replicating complex tattoo designs, because I think they tend to heal like a bag of knackers! I've seen a lot of photos of freshly-cut tattoo-style scarification pieces in various practitioners' portfolios which initially look amazing, but often there's an ominous lack of shots showing the work a few months afterwards."

He continues: "I've started using an unusual cross-hatching technique to shade my pieces, as it doesn't require the removal of large areas of skin, meaning that less raw flesh is left open to infection – plus it's a more subtle, softer-looking way to add visual depth to a design. Scarification legend Brian Decker's line-cutting techniques have greatly influenced and educated me."

It's fantastic to hear Tim, 38, chatting about body modding, because he's been a respected figure in mod circles for around a decade. After getting involved with body modification by joining online community BMEzine.com, he helped to run suspensions with the influential Body Evolution crew, and later, London's Constant Elevation; apprenticed with heavy mod guru Patrick Bartholomew; learned scarification techniques from mod veteran Vampy; and then worked in a purpose-built modification parlour at Dave Murray's Eternal Ink studio in Sheffield. He also spent time as a piercer at Brighton's famous Magnum Opus studio, where he became known for promoting the use of high-quality NeoMetal labret studs in nose piercings, designed so that they're much harder to accidentally knock out than normal jewellery, and for his work using USA-made Anatometal flat-bottomed, internally-threaded bars for surface piercings – both yielding exceptionally successful results.

SCARSHIP TROOPER

If you don't immediately recognise Tim, however, it's because he used to have a female body, and was known as Tiff Toxic Badhairdo. He's been out of the limelight for



Tim was born female, and went by the name Tiff Toxic Badhairdo



As a man, Tim, AKA Mr Badhairdo, feels comfortable in his skin

WORDS ALIX FOX

the last three years, undergoing a gender transition. And in some ways, his experiences in the modding world have helped with his transgender journey; his first time swinging from flesh hooks, at the local SusCon suspension convention, was a turning point for the way he thought about his body.

"I'd wanted to suspend for a while," Tim muses. "I had a strange feeling that if I could get over my fear of undergoing this unknown and potentially painful experience, then it would help make me braver and better able to deal with other challenges in my life. It was a rite of passage. I hate to use the word 'spiritual', but suspending had that kind of significance for me. It also showed me how well my body was able to adapt to completely new sensations and get through whatever I felt I needed to put it through, which was useful to remember when I decided to transition to become a man around three years ago."

Tim likens his 35 years living as a female to "wearing your pants back-to-front your whole life without realising", and says that the day he first began taking testosterone was like "suddenly putting them on the right way round, and thinking 'Oh my God, I never knew I could feel so comfortable!'"

"It took me a long time to realise that I was trans, and when I started my

treatment I worried that I'd become my father," he says. "But now the background 'mental itch' I had for much of my existence has gone, and so many things make sense – like the fact I was always a boy in my childhood dreams."

ALL ABOARD THE SCARLIGHT EXPRESS

While Tim's changed his personal first name, he's kept his professional nickname, gained due to his ever-changing and often wildly-coloured barnet. "I have the word 'BADHAIRDO' tattooed on my scalp, so it'd be inconvenient to change!" he laughs. "It's also the name upon which I've built my modding reputation, so should help me attract clients now I'm back in the game."

Tim will be providing scar work as a guest in a variety of UK studios, such as 13 Diamonds in London's Soho, for around one week every couple of months. For the rest of the time, he's a cycle courier, delivering everything from "television awards, to a miniature version of Jensen Button's helmet, to seven huge and incredibly precariously balanced squidgy cakes!"

If you're hoping to get *pierced* by Mr Badhairdo, mind, we're afraid you're out of luck – he's giving it up as he became disillusioned by many people's willingness to compromise on the quality and price of their jewellery and procedures at the expense of decent outcomes.

Tim's passing on his scar skills to an apprentice, Gosia X, who he reckons will soon become a *Bizarre* household name. "Scarification has slowly become more widespread, but as a result I've seen lots of dangerously bad jobs, where people have cut far too deeply," he winces. "I'm being careful to teach my apprentice the exact mechanics of the art, and I'm looking forward to offering what I modestly promise will be a top-notch service to the public again."

Sir, you are both a professional, and a gentleman.

Follow Mr Badhairdo on Twitter @Badhairdo. To book an appointment or find out more, email Badhairdo@hotmail.com

TO THE SCARS



Tim creates subtle effects
with his scarification work

The 8th International LONDON Tattoo CONVENTION

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RANT AT US AND SEND US SHIT!

Bizarre's own Mandatron loves nothing better than greasing her circuits, pressing her buttons and blowing a fuse over your crazy photos, perverted art and impressive ink. Send in your stuff now, and serve your friendly neighbourhood robot!

Mandatron's favourite submissions will make it onto these hallowed pages!

zzzz!

BIZARRE Junk mail

EDITED BY MANDATRON
MANDATRON@BLACKTHORNCOMMUNICATIONS.COM

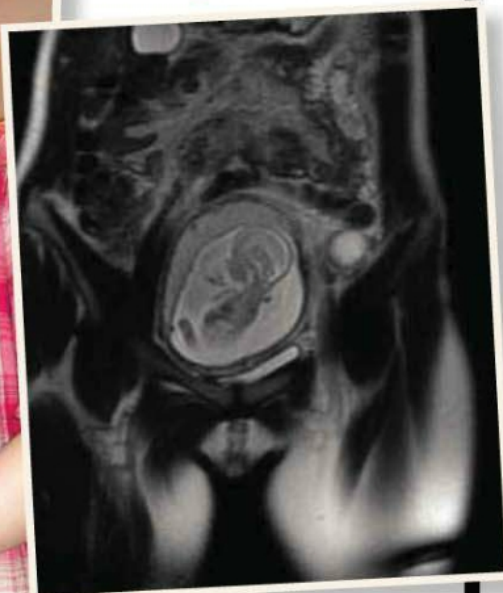
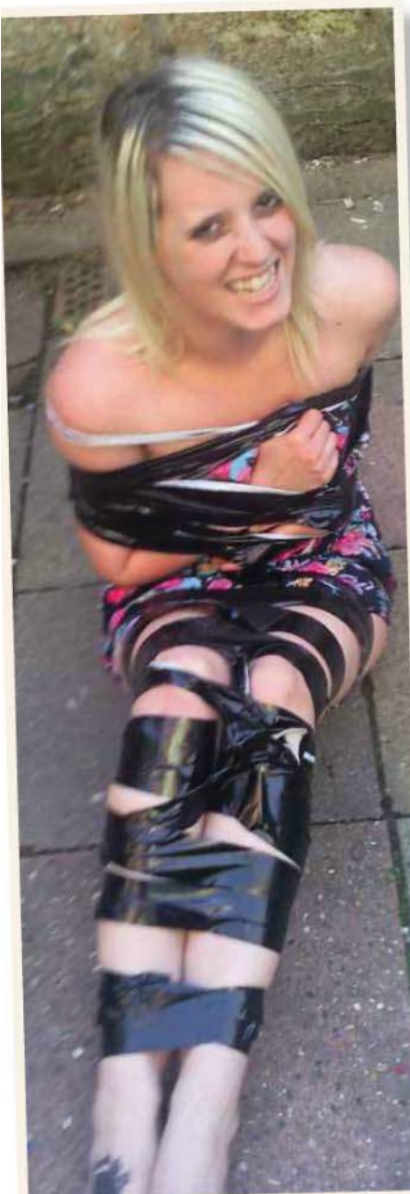
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SEND US YOUR STUFF!

BEER GARDEN BONDAGE

I'm a major fan of *Bizarre*, and I haven't missed an issue since 2003! Here's a photo of my friend Tegan (below) after our friends pinned her down and taped her up in the beer garden of our local pub, The Tubman. It was purely for our own entertainment – and she loved it! Just look at her sexy smile!

Jemma Hewitson, Hastings



Dumpstar!



SAVAGE HEARTS, BABY!

My gorgeous partner and I met through *Bizarre*'s dating website, SavageHearts.co.uk, and we wanted to let you know that we're expecting a baby! I'm due on 26 October – pretty close to Halloween – and we're very excited!

I was a member of Savage Hearts for at least two years before my partner and I began chatting. I sent him a wink, which was followed by a wink back, and then I sent him a cheesy chat-up line to get things moving. We didn't waste much time in meeting up because when you know, you know! I told

him to send me a message next time he was planning on going out to town so we could meet up for a few Jägerbombs. We bonded over inappropriate Stephen Lynch songs, tattoos and a large round of cocktails, and a second date followed two days later. It spiralled from there, and next thing we knew we hadn't spent a day apart from each other in a long time!

By joining Savage Hearts, we learned that you should never sell yourself short, or as something you're not, because there are people out there that will love you for who you are. That gave us more confidence, and we found each other at the time when we were both ready for commitment – and ultimately it gave us

a family! Don't be afraid to talk to someone if you like them, because you don't know unless you try! Even if you're just looking to expand your social circle – a friend of mine moved away to university and used Savage Hearts to find like-minded people in the area.

I was diagnosed with an ovarian cyst not long ago, and the only way to get a clear picture safely while being pregnant was with an MRI scan. You can see the baby, as well as my insides! It's pretty unusual, so I thought you'd like to have a look.

Katy Prior, Oxfordshire

Mandatron says: Congratulations! We're thrilled for you both, and your little *Bizarre* bundle of joy! It's always great to hear from happy couples who met through our dating site, SavageHearts.co.uk, and it's even better when we know they've been doing the dirty and popped a bun in the oven!

S.W.A.L.K.

I'm currently serving an eight-month deployment on Operation Herrick 16 in Afghanistan. The other lads in my unit have been writing to various "celebrities" and asking for an e-mailed photo of them holding a personalised sign saying 'hello', or whatever equally shite message they request. So far, they've written to the obvious and somewhat boring birds with very little reply from those stuck-up wenches.

As the producers of an awesome publication, would you be able to see it in your heart, black or not, to ask on my behalf for one of your super-hot models to take a photo of themselves holding a sign addressed to me? Absolutely any message will do – in fact, the more random the better!

Thanks for keeping me entertained while fighting the Global War on Terror.

Zed, by email

Mandatron says: Well, Zed... are you ready for this? Not only did the smokin' hot *Bizarre* cover star Nina Kate answer your plea, but she also got a gaggle of other pretty and pervy performers involved from London's most exclusive circus event, Cirque du Soir (right)! We can almost hear the sound of your fellow comrades' jaws hitting the floor... Thanks for fighting the good fight against trashy celebrities!

TANK GIRL TATT

Bizarre, please print a picture of my Tank Girl tattoo (below)! Tank Girl is my idol – not only does this tattoo by the talented Angela Corral-McLeary prove it, but I legally had my name changed by Deed Poll to show my love for her.

I first heard about her six years ago when one of the key workers at the youth hostel I lived in had pictures of Tank Girl in her office. I began buying the graphic novels, and of course the film, and have been obsessed ever since. She doesn't take shit from anyone!



I get a good response from people about my tattoo because they love the detail of it, although my mum isn't overly keen on it, or in fact any of my other tattoos! This won't be my last Tank Girl tattoo – I'm planning to get a portrait of her. I love the pain of getting inked, and the prospect of being inked for life.

Dyllan Tank Girl Mills, Poole



ART FOR AMIE

After picking up an issue of *Bizarre* a few months ago, I was faced with Amie Conradine, and I just HAD to illustrate her in my naked black and white style (left). As a designer, I find a lot of inspiration from the pages of *Bizarre* – especially with all of the hot naked chicks. See more of my art at Paintsplat.tumblr.com.

Robb Gray, Essex

Amie Conradine says: "Thank you so much, Robb! This is such great likeness to me – it's amazing!"

STITCH UP, LOOK SHARP

Just over a year ago, I smashed my arm by falling down some cellar steps. To make matters worse, I was only about two steps from the bottom, but I damaged my elbow and wrist so badly that I had to undergo surgery for six-and-a-half hours! I'm pleased to say it's now fixed, with a total of 23 screws and three plates in place. I thought you chaps and chapettes might enjoy my grim photos (right)!

Deborah Satchell, by email



Deed of Change of Name
(Deed Poll)

of

Dyllan MILLS

now

Dyllan Tank Girl MILLS



PICTURE: CHRIS CHAN

DEAD SEXY

Ultra Vixen Cassia Crawl here! Judging by your feature on the *Tattoos And Tentacles* book, you seem to be digging the eight-legged love! I did a shoot with a dead octopus not too long ago (left).

I'm always open-minded about fun concepts for shoots; I've posed with slabs of meat as nipple-pasties before, and even ate raw meat for another. But this was one of my favourites. As a taxidermy jewellery maker, I'm comfortable with the prospect of hanging out with a dead thing and admiring it for what it is. Needless to say, the octopus was a slimy joyride! I love me some tentacles.

Cassia Crawl, Canada

Mandatron says: And we love 'em, too! Be sure to have a gander at some of Cassia's other amazing images at Ultravixens.net/cassiacrawl.

Gore To The Core

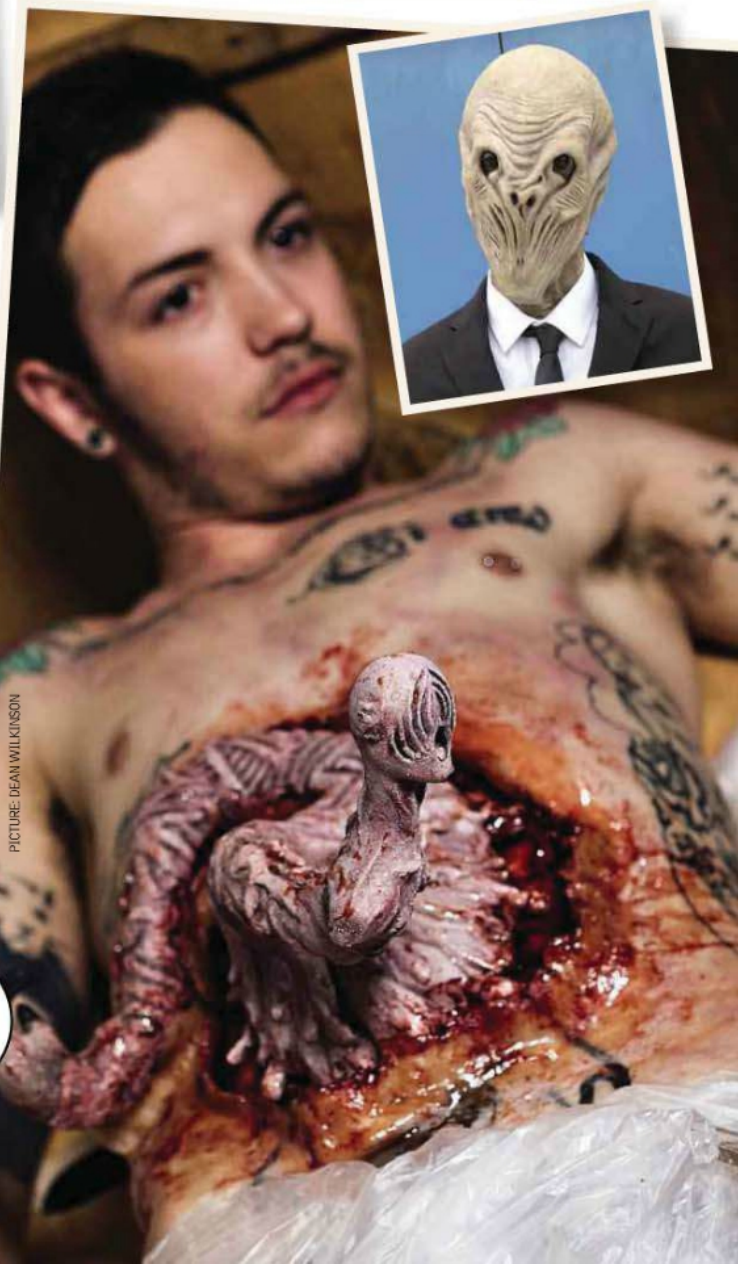
My name's Abigail, and I run AKFX Make-Up. I'm a special effects make-up artist, as well as a hair and beauty

stylist, specialising in all things gory! These two pictures (below) are examples of my work, including my remake of the The Silence alien from *Doctor Who*, as well as monster made from silicone bursting from the stomach of a victim.

I became interested in special effects make-up at the age of nine, after watching a behind-the-scenes programme on telly. Ever since, I've been creating different fake wounds on myself. I'm currently in my final year of study for a degree in SFX make-up, and I'm planning to create a mix of a human and an octopus. I'm also hoping to be booked for a themed wedding or two – I mean, who wouldn't want a zombie hen party or a Halloween-themed stag do?

My family and friends are really supportive of my work, although now if I actually wound myself, they think I'm bluffing! I absolutely love what I do, and I hope your readers will do too. They can see more of my work at

[Facebook.com/akfxmakeup](https://www.facebook.com/akfxmakeup),
Abigail Molloy, North East



PICTURE: DEAN WILKINSON



Adrian Salaman couldn't resist a quick break with *Bizarre* while visiting Chichen Itza in Mexico, after learning about Mayans reshaping their skulls and decorating their dentures!

WHERE DO YOU READ YOURS?

Most of you enjoy perusing *Bizarre* on the crapper, just like King Karim Jamal (right), but we want to see you reading the world's greatest rag on the highest peaks, in the lowest valleys... and in the weirdest places!



"OH ITZA JOLLY HOLIDAY WITH YOUUU, BIZARRE..."

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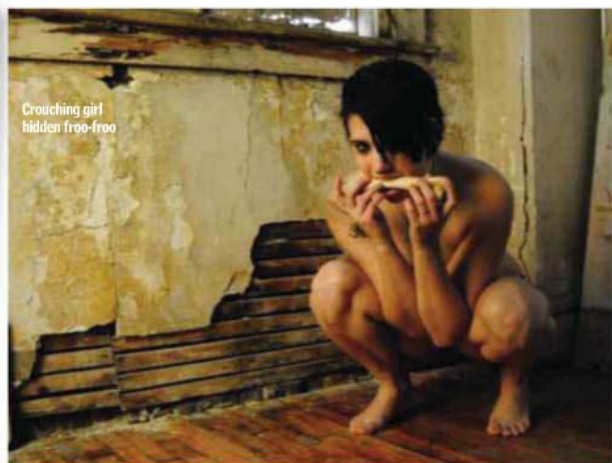
HoneyWill says, "Slice and dice, baby!"



Plump pumpkins



Felix Liqueur in Silk Spectre-inspired latex



Crouching girl hidden froo-froo



The real reason she's called Snow White



SweetPerversion's octopus tattoo



Aurora Dale's lady parts are a little SAW

PICTURE: AUTAGENIC STUDIOS

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▲ BEN WILCOCK HULL



WHO DID IT?
Leah Moule at Spear Studio, Birmingham.

WHAT IS IT?
A female moose on a wall mount.

WHY DID YOU CHOOSE IT?

I don't know; I just come up with random ideas. It's been shot in the head, but I don't know who did it. Leah's signature thing is the eyelashes. I get most of my stuff done by Leah,

because I like new school bright stuff. I'm just getting a pig at the moment on the back of my leg, but it hasn't got eyelashes, so it's probably male.

WHAT DO YOUR FAMILY THINK?

They like it. They think it's a bit strange, but *I'm* a bit strange. I just like weird things... like tattoos that look like a moose!

WHAT RESPONSE DO YOU GET?

I don't know, because I haven't shown it off very much.

GOT ANY MORE PLANNED?

I'm going to finish my pig off, and then finish off the big shark on my back.

EMMA BUNDONIS ▼ WOLVERHAMPTON



WHO DID IT?

Tony Evans at Opulent Ink, Wolverhampton.

WHAT IS IT?

A portrait of Lil Wayne.

WHY DID YOU

CHOOSE IT?

It's pretty insane! I've been into Lil Wayne for a few years. There's a personal reason behind it as well,

which a lot of people want to know. I love music-based tattoos, and I also have Jimi Hendrix and Led Zeppelin lyrics. Tattoos make me happy, and they're my way of expressing myself.

WHAT DO YOUR FAMILY THINK?

None of them have seen it yet. My dad's never been a fan of tattoos, but he loves the ones I have. My friends know I'm always going to be the one to get some crazy portrait.

GOT ANY MORE PLANNED?

I love Jeff Buckley and I'd like to get some of his lyrics inked.





ANDY GODFREY DARLINGTON



WHO DID IT?
Mark Bester at
Marked For Life,
Stockton-on-Tees.
WHAT IS IT?

A massive great white shark on
my back, with an ocean scene.

WHY DID YOU CHOOSE IT?

Originally I wanted a tiger, but Mark asked me if I'd be willing to do this because it's something he wanted to do, and I agreed. He drew it up from scratch. I don't have any strong connection to sea life, but I'm getting that way!

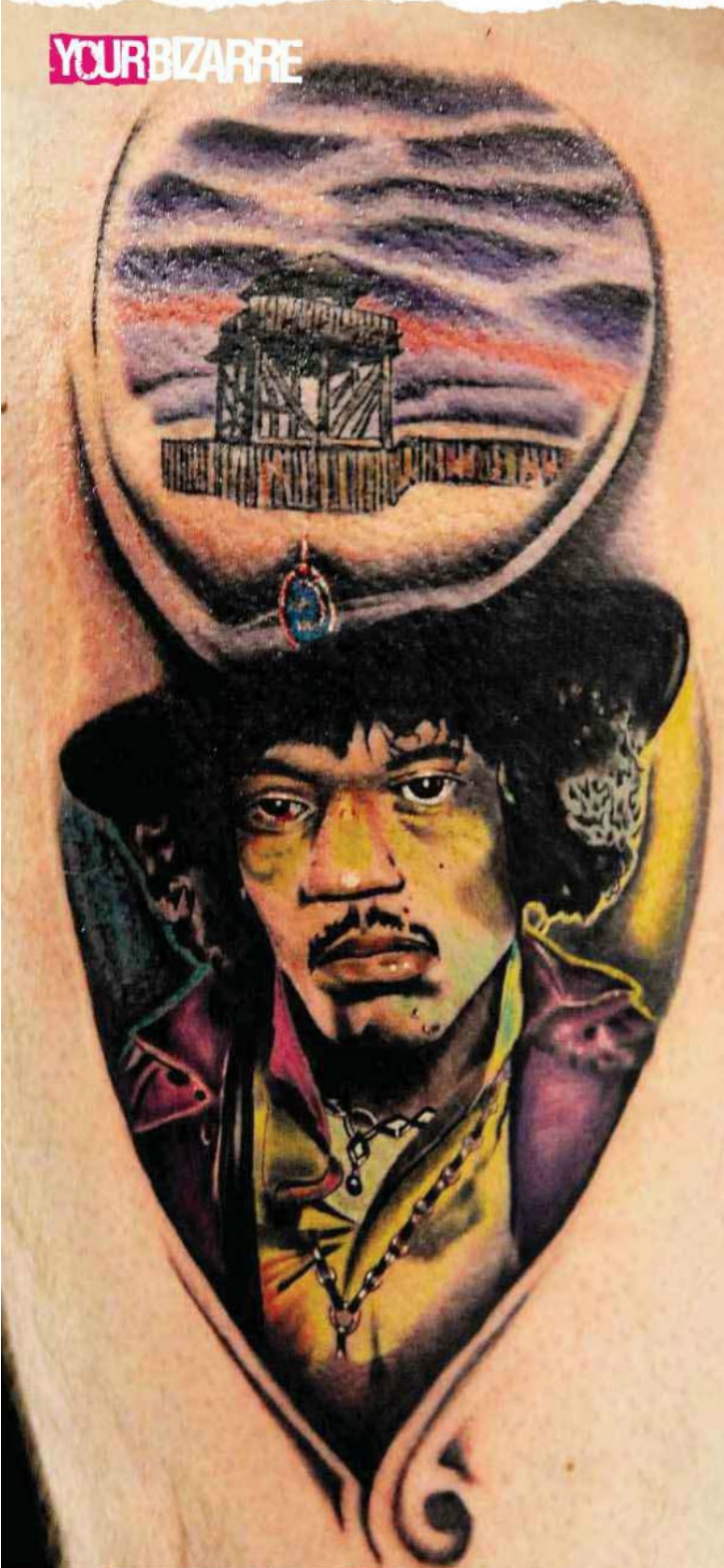
WHAT DO YOUR FAMILY THINK?

My family think it's good. They all knew I was getting tattooed, apart

from my mother. I'm 40 years old but I'm still her boy. She was a bit shocked, but she said: 'It's your body, do what you want'. I got a lot of tattoos when I was younger, and I'm going for a full body suit.

WHAT RESPONSE DO YOU GET?

It's covered up most of the time, apart from when I'm on holiday, when I get a lot of reactions – usually in a foreign language, so I can't understand them!



LAUREN STEPHENS ▼
MIDDLESBOROUGH



WHO DID IT?

Xed Le Head at Divine Canvas, Kings Cross, London.

WHAT IS IT?

Dot work on my arm.

WHY DID YOU CHOOSE IT?

I wanted some dot work, and I knew that Xed was well known for it. We collaborated on it, and now I have a beautiful piece of work. It was pretty

painful, but not as painful as normal tattooing, thank God!

WHAT RESPONSE DO YOU GET?

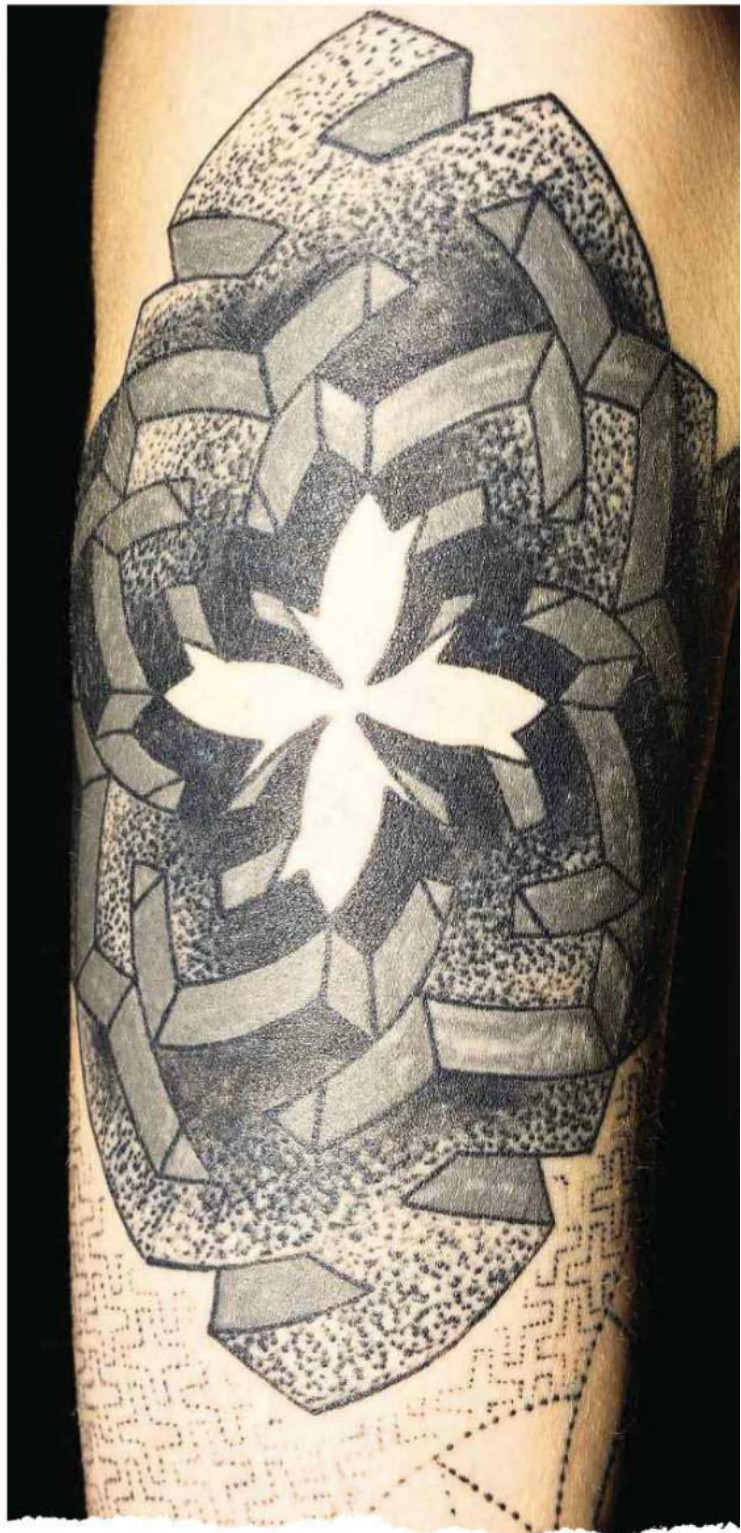
My boss loves it, which is really strange because you can see it in the workplace. I get mixed responses because of the swastikas, but they're quite subtle, so the majority of people can't see them in the design.

WHAT DO YOUR FAMILY THINK?

Surprisingly, my mum and dad love it.

GOT ANY MORE PLANNED?

My arm needs another 30 hours or so, and then I'm going to get some work on my chest and my back.



▲ NEIL CRABTREE
WIGAN



WHO DID IT?

Mark Shard at Spike's HQ, Ashton-in-Makerfield.

WHAT IS IT?

Jimi Hendrix.

WHY DID YOU CHOOSE IT?

It's a portrait with the big hat he used to wear, and a picture of a Watchtower, and of course a bit of purple haze behind it. He's a bit of a geezer, isn't he? An enigma.

I've liked him for as long as I can remember, since friends introduced me to rock music.

WHAT RESPONSE DO YOU GET?

I've had really good reactions; everyone's been coming up and commenting on it.

GOT ANY MORE PLANNED?

There's always room for one more! We never plan; we just do. Mark's already done my sleeve and one on my leg. I've got a chest piece with skulls. And I've got a face; half of it's mine, and half of it's zombified. They're all Mark's ideas – it's nothing to do with me. We like doing different things.

STEPHEN HOLLAND ▼ MANCHESTER



WHO DID IT?

Billie at The Studio, Manchester.

WHAT IS IT?

A big octopus underwater sleeve.

WHY DID YOU CHOOSE IT?

I just like to have a lot of colour and to build around something meaningful. Octopuses are really clever animals of the sea.

WHAT DO YOUR FAMILY THINK?

My family are really supportive. They like it when I get new stuff, and they like the colour. I get compliments.

GOT ANY MORE PLANNED?

Next I'm going to get a werewolf on my neck, by Billie. I love my tattoos because I can keep them forever, and they're a part of me. Some people like to draw art, and I like to wear mine.



▲ **PAULO CRUZES**
LONDON



WHO DID IT?

Xed Le Head at Divine Canvas, Kings Cross, London.

WHAT IS IT?

A geometric Flower Of Life hand tattoo.

WHY DID YOU CHOOSE IT?

I like the Flower Of Life, because it's beautiful and meaningful to me.

It's complicated. It's like we have a body and a soul, and it's all made from atoms. The Flower Of Life is the creation of many things. I didn't pay for my tattoo because it was a friendship thing. Every time we had a chat or a cup of tea, Xed would do a bit more of the tattoo.

WHAT RESPONSE DO YOU GET?

Many people ask me about it, because it's big and on my hand, but it's a nice flower. I think a lot of people would like to have tattooed hands, but they're not allowed because of society.

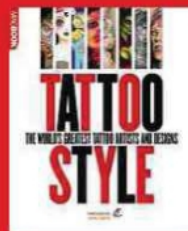
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Readers' Art

YOUR DOODLES AND MASTERPIECES

CALLING ALL ALTERNATIVE ARTISTS!

We've been so impressed by the quality of the artwork sent in by *Bizarre* readers in recent months that we've decided to increase the size of our monthly gallery. So rather than trying to squeeze your masterpieces into a single page, we now have three vibrant

pages devoted to your artwork and the strange goings-on inside your minds.

To kick off our expanded Readers' Art section, we've dipped back into the *Bizarre* archives to choose some of our favourite entries, to give other budding

artists an opportunity to see the sort of depraved filth that turns us on, and is most likely to appear in the magazine. So get out your crayons and get doodlin' – if you're dark enough, fame could await you in *Bizarre*'s monthly gallery!



DIDN'T HE DO WELL!

Bizarre's Readers' Art section can be a stepping stone to notoriety. We first came across Ben Newman in *Bizarre* 133, when we printed his deliciously sick interpretation of the *Little Red Riding Hood* fable (left). Since then, Ben has won the Best Art category in the 2008 'How Bizarre Are You?' competition, had a full *Bizarre* feature devoted to his work in November 2011, and has become a renowned artist in his own right. To mark YourBizarre editor Auntie Den's departure from *Bizarre* this month, and Mandatron's arrival, Ben drew this awesome picture for us (below), in a daring new style. And if YOU have your art displayed on these pages, art fame and fortune could be coming your way! See more at Bennewmanart.blogspot.com



Robert Bowen

San Francisco, USA

"This acrylic painting is called 'Mario Lanza Will Melt Your Face'. I was inspired by a TV ad and record sleeve I found."

MySpace.com/howenart

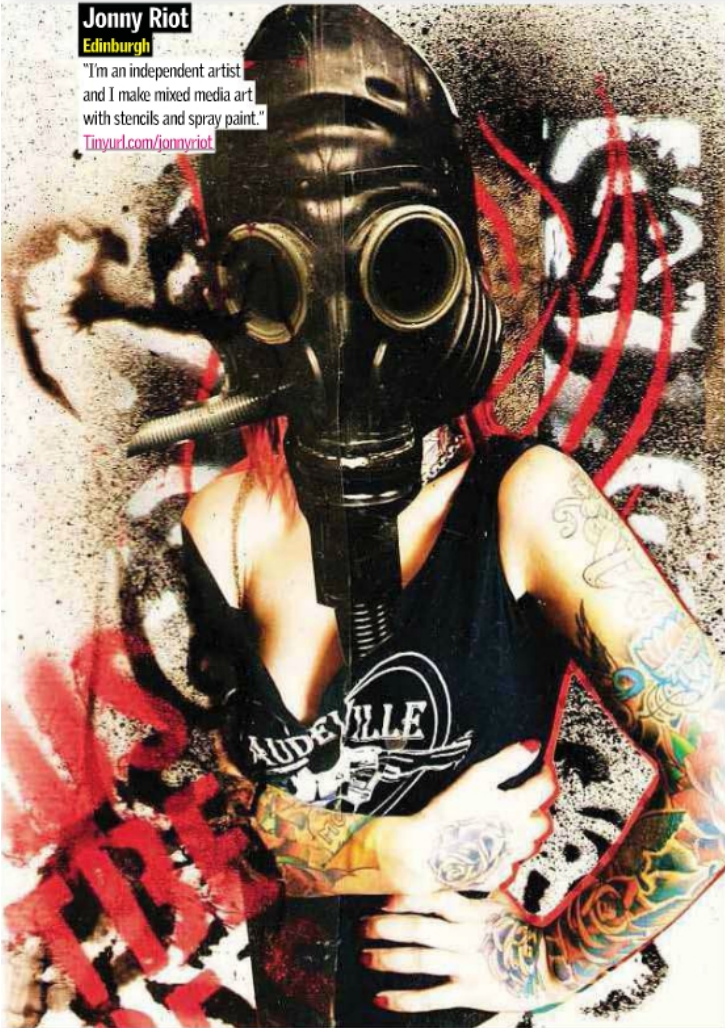


Jonny Riot

Edinburgh

"I'm an independent artist and I make mixed media art with stencils and spray paint."

Tinyurl.com/jonnyriot

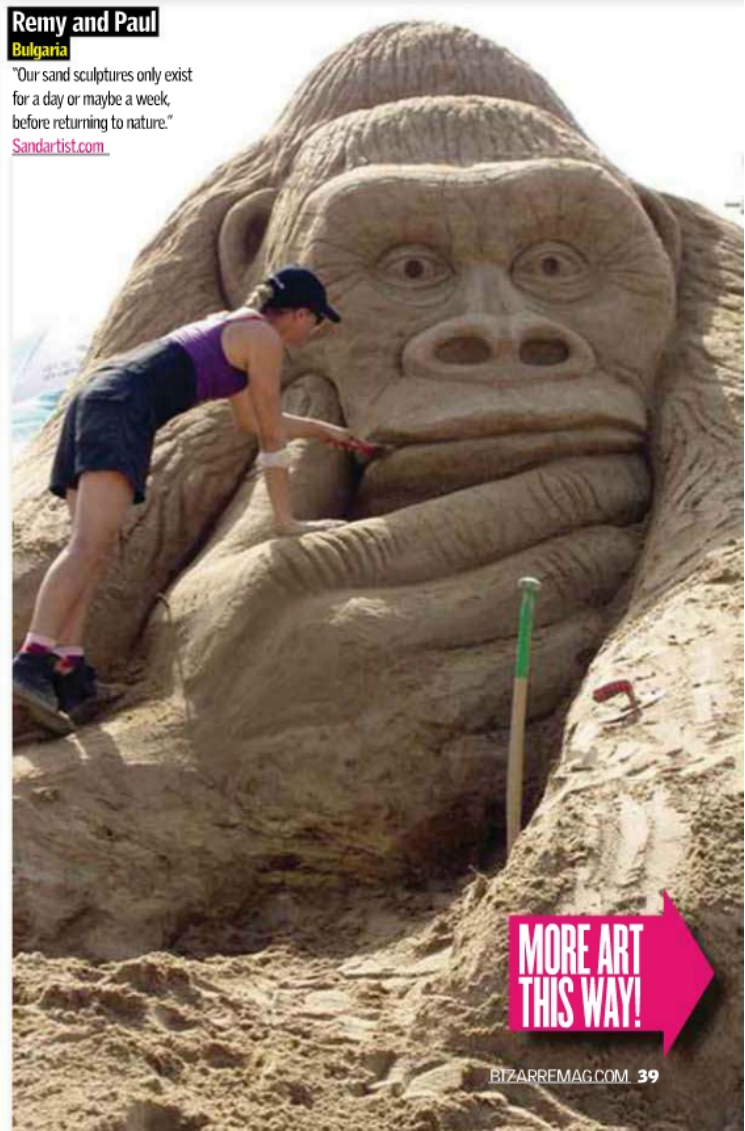


Remy and Paul

Bulgaria

"Our sand sculptures only exist for a day or maybe a week, before returning to nature."

Sandartist.com



**MORE ART
THIS WAY!**

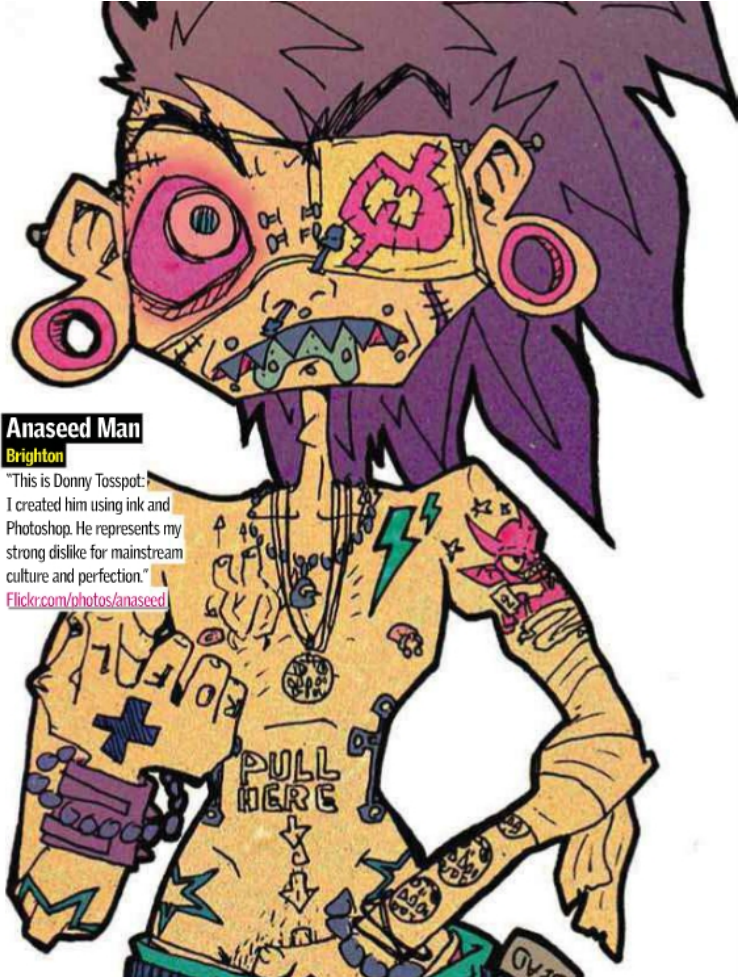


Matt Pinyan

Minneapolis, USA

"This piece is called 'Generation'. It's pencil on paper, which I scanned and coloured digitally. It was born from my sketches."

Mattpinyan.com



Anaseed Man

Brighton

"This is Donny Tossport: I created him using ink and Photoshop. He represents my strong dislike for mainstream culture and perfection."

Flickr.com/photos/anaseed



Crystal Barbre

Seattle, USA

"I work mostly in oils, and reference medical and psychology journals. I'm inspired by the world that lies beneath our conscious thought."

Crystalbarbre.com

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LOLA_FOX

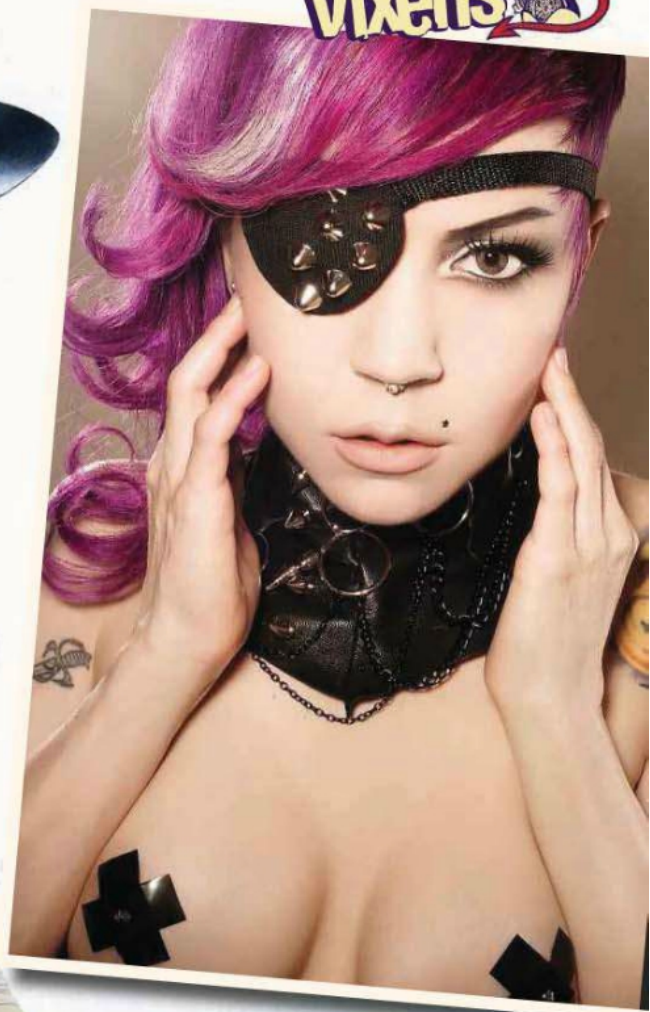
29, LEEDS

"My hottest fantasy includes lots of blood, rain and mind-blowing sex! My perfect partner would need to be able to make me laugh... there's nothing worse than looking insane for making a sick joke and laughing at yourself."

TARA RYZE

28, FLORIDA

"I like being completely restrained so I can't escape, I'd love to travel the world and start a band, and I listen to The Smashing Pumpkins, David Bowie and anything by Mike Patton."



RED-HOT!

SEE 100s MORE SEXY ALT. GIRLS
ONLINE AT ULTRAVIXENS.NET

VENUS DOOM

20, STOKE-ON-TRENT

"I'm a fiery, rebellious redhead, known to be a bit of a tomboy. One of my kinkiest moments was dressing in a maid outfit and a ball-gag, and then crawling, cleaning and tending to my lover's needs!"

COVER STARS! HOT GIRLS! LIVE CHAT! EXPLICIT PICS! JOIN NOW!



KITTY ROX

31, LONDON

"One of my weirdest moments was watching a chimp lighting and smoking a cigarette in Mexico, and one of my dirtiest moments was having sex on a train with other passengers a few seats behind me!"

BETTY HAVOK

24, NORWICH

"I once filmed myself masturbating and sent it to my boyfriend while he was stuck at work. Needless to say, he was very happy to see me when he came home!"



COVER STARS! HOT GIRLS! LIVE CHAT! EXPLICIT PICS! JOIN NOW!



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HOW IT WORKS

WANNA BE ON THE COVER OF *BIZARRE*? SIGN UP AT ULTRAVIXENS.NET AND GET A STEP CLOSER...

Sign up to UltraVixens.net and you'll not only be able to submit your snaps to these pages, but you'll also be in with a chance of getting on the cover of the magazine!

Each month we'll be scouring UltraVixens.net for new stars. When we've spotted 10 girls we like, we'll invite them to take part in a photoshoot in London, which will be printed in *Bizarre*. If any of the girls make the grade, they'll appear on the cover, just like PoppyThorn did (below)! Up for the challenge? Then sign up at UltraVixens.net and hit the 'Make Me A Cover Star' button on your profile page!



OUR NEW FAVES!

BIZARRE ART DIRECTOR DAVE KELSALL AND MANDATRON JUDGE NEW ARRIVALS ON ULTRAVIXENS.NET



VEX ASHLEY

Mandatron says: "There's something about pale skin and grey-blue hair that really pushes my buttons. Plus, she loves to splash and take a bath in milk. Vex is a mega-babe!"

Dave Kelsall says: "Oh yesssss, the milky bath shots. We won't spoil your enjoyment by using them here. Go to Ultra Vixens now to check them out - you won't be disappointed."

KRISTINA LAB

Mandatron says: "Kristina's got a great variety of pictures on her profile, where she's wearing everything from wet T-shirts to catsuits, but I like how natural she looks here. Her skin is so flawless I'd like to cry, but I'd short-circuit."

Dave Kelsall says: "Kristina looks very relaxed and unforced in this picture. Oh Christ, help me... I really can't think of anything else to say about this... er, nice sheets."



KER-CHING!



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to book a chat session with her. To see the full line-up of
LIVE CHAT Ultra Vixens, go to UltraVixens.net/live.



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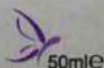
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FRED PERRY



YOU INTERROGATE BIANCA BEAUCHAMP!

PHOTOS MARTIN PERREAULT

After five long years, your favourite model and fetish legend – Bianca Beauchamp – is back where she belongs, on the cover of *Bizarre*. To celebrate her triumphant return, we asked **YOU** to send in your questions for the queen of fetish via email, Twitter and Facebook. And here are the outrageous questions you sent our way... →





Welcome back, Bianca Beauchamp! Although we're always lucky to have the sexiest girls on the cover of *Bizarre*, Bianca has been a genuine legend of alternative modelling for almost 15 years, and is an inspiration for thousands of up-and-coming starlets across the world. And to show our undying love for Bianca and her luscious latex wardrobe, we're proud to feature her once again on the cover of The World's #1 Alternative Magazine.

But we didn't make it easy for Canada's sexiest export. Rather than asking Bianca a bunch of questions ourselves, we opened the floodgates to allow *Bizarre* readers to send in their questions via Facebook, email and Twitter.

And while you horrible lot certainly didn't disappoint us with your funny, outrageous and downright stupid questions, Bianca rose to the challenge and gave as good as she got. Take it away, Ms Beauchamp!



The last time I saw you in *Bizarre* was October 2011 – what have you been up to since then?

Jimmy Kester, via email

“I finally got to do my homage to Lara Croft from *Tomb Raider* – a sexy latex shoot I've been wanting to do for 10 years, but could never find the perfect scenery for. So I took the bull by the horns, jumped on a plane, and flew my sexy French-Canadian latexed ass to the Fiji islands, where I made my dream come true.”



I heard you've been spending a lot of time in Mexico recently. What did you get up to there?

Claire Coward, via email



“I found the best exotic scenery Mexico can provide for photoshoots, while staying at the open-minded, flirtatious Desire Resort & Spa, where I can get naked and flaunt my best assets, or be a naughty brat and model sexy latex catsuits. Oh, and the mojitos are *muy delicioso*!”



If you could have any two liquids come out of your own nipples, or your partner's, what would they be? I'd have tea and Prosecco. My fiancé would have Jack Daniel's Silver Select and gravy.

Lauren McIntyre, via Facebook

“Definitely champagne, to get a classy party buzz! And club soda, to keep me partying for longer.”



How do you feel that fetish/cyberwear plays into the postmodern ideas of hyper-reality and artifice? And if you could become a cyborg, would you?

Krstphrgeist Cleland, via Facebook

“Being a latex lover myself, when I wear my second skin I do feel like I've transformed. And what makes you think I'm not a cyborg already? The real question is, am I a Terminatrix or a sexy Cylon?”



If you could have one wish, what would it be?

Petunia Pan, via Facebook

“I'd love to be able to master *all* languages in the world. At last I'd be able to figure out what the foreign ladies say about me when I go for my pedicure, and I could finally understand what the fight between my two Chihuahuas and my cat is all about.”



Who'd win in a fight between the Hulk and Superman?

Ninjasaurus Rex, via Facebook

“Definitely Superman, because he's an alien born with super powers that aren't triggered by emotions, and can be used any time. It's the opposite with the Hulk, who can only be powerful when he gets angry. If you think about it, anger isn't the most reliable source of power. Trust me, I know all about it, as every day I have to work on taming my inner She-Hulk! But I'm sure plenty of you would love to see me ripping my clothes off.”



How would you rearrange the banking sector in the UK in a manner which does not compromise the principles of free trade economics and freedom to invest, versus the inevitable reality that the financial sector cannot be trusted to conduct business in an above board and legal manner without driving financial investment out of the country? Also, do you ever get back pain?

Leo Kindred, via Facebook

“Your question is a real pain my in my arse right now! Ah, ah, ah!”





**WHAT DO YOU LOOK FOR IN A MAN?
AND ARE YOU SINGLE?**

CHRIS 'BEANO' WILLIAMS, VIA FACEBOOK

**"I'M NOT INTO COCKY MEN. I LIKE A MAN
WHO CAN BE SEXY, BUT STILL HAS A LITTLE
CUTE CLUMSINESS AND SHYNESS. AM
I SINGLE? OH, SURE. *ALWAYS* FOR WOMEN!"**



**CAN I EAT FISH, CHIPS
AND MUSHY PEAS OUT
OF YOUR UNDERWEAR?**

RYAN DALY, VIA FACEBOOK

**“ARE WE TALKING
ABOUT BROWN SHOWERS?
IF WE ARE, YOU SHOULD
KNOW THAT I ONLY
SHIT DIAMONDS,
AND MY FARTS
SMELL LIKE ROSES!”**



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A stylized illustration of a woman with dark hair, wearing a yellow corset with black lace and a red devil's tail. She is holding a red whip.

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WHATEVER HAPPENED TO THE LIKELY LADS?

SIMON BUTTERBEAN THOMAS, VIA FACEBOOK

“HONEY, I’LL TELL YOU IF YOU LET ME KNOW WHAT HAPPENED IN *DESPERATE HOUSEWIVES*”



Where did I put the remote control for my TV? *Glee* has just come on, and if I don't change the channel I'm going to have to swallow a live grenade.

Chris Power, via Facebook

“ I misplace objects all the time, and my sofa ate my TV remote a long time ago. I'm stuck on the Shopping Network. So it's your time to suffer... KABOOM! **”**



Bianca, I love your figure, but I have small breasts. Do your massive puppies get in the way of regular day-to-day chores? Does it cause you problems sleeping? I love sleeping on my front...

Sophie Flowers, via Facebook

“ I really enjoy my voluptuous boobies. But, sure enough, push-ups at the gym are a no-go, and when I sleep on my belly it feels like two giant balloons are going to explode inside me. But judgmental stares from narrow-minded people tend to get in my way more than anything else. **”**



Can you believe it's not butter?

Chris Hayward, via Facebook

“ Damn, it tastes so good! Does it come calorie-free? **”**



LATEX LEGEND



What attracts you to fetishism as a subculture?

Jake Rivett, via Facebook

“I'd say it's the open-minded nature of people involved, the eccentricity of the events, the sexiness of the outfits, the feeling of invincibility when I wear latex... it all feels like a fresh breeze of freedom. To me, fetishism isn't just a subculture – it's an extension of who I am.”



Where do you get your latex catsuits made? I found an issue of *Hustler's Taboo* in my husband's things, and I'd like to surprise him with something he finds attractive. He works with a lot of beautiful women, and I'd like to make sure he doesn't forget what he has at home. Unfortunately, I cannot find anyone with a catsuit that fits me as I'm very petite.
Brittany Mir, via email

“I've always been fond of the front-zipper catsuits made by Polymorphe, which allow me to flaunt my puppies, and the catsuits by H&W Design in ultra-thin latex are to die for! For sexy and fashionable latex outfits, I can also recommend Westward Bound. The web address you'll need are Polymorphe.com, Hwdesign.at and Westwardbound.com.”



If you were ever approached to appear in a remake of *One Million Years B.C.*, would you consider it?

Stefan Chojnacki, via Facebook

“Of course I would! What's not to like? Dressed up as a sexy cavewoman who needs to fight to survive attacks by crazy prehistoric monsters! It'd be an honour to follow in the footsteps of hottie Raquel Welch and be part of a remake. Meanwhile, did you know that, in the past, *Bizarre* magazine asked me to do a cover inspired by this movie?”



What do you have in store for the rest of 2012? Anything special planned for next year?

Peter Waghorne, via email

“New sexy designs for my websites are in the works, along with lots of exciting novelties in my latex world. Sure, I could be more specific, but if I told you all my upcoming secrets I'd have to kill you.”

Keep up to date on what Bianca's doing by staying tuned to Biancabeauchampallaccess.com, [Facebook.com/biancabeauchampfanclub](https://www.facebook.com/biancabeauchampfanclub) and [Twitter.com/biancabeauchamp](https://twitter.com/biancabeauchamp)



LATEX LEGEND

WILL YOU MARRY ME?

JOE PALMER, VIA FACEBOOK

**"WHERE'S THE BLING
RING, HONEY?"**



LATEX LEGEND

**MY FRIEND LUX WANTS TO KNOW:
CAN YOUR PUSSY DO THE DOG?**

JUSTIN HAMPTON, VIA FACEBOOK

**"I SEE WE HAVE A CRAMPS FAN
IN THE HOUSE! AND TO THINK
FOR A SECOND I REALLY THOUGHT
YOU WERE TALKING ABOUT
A DOG. PHEW!"**



IF IT CAME DOWN
TO IT, WHO WOULD
YOU RATHER MAKE
OUT WITH — SLIMER
FROM *GHOSTBUSTERS*,
OR R2-D2 FROM
STAR WARS?

BLAISE ELCHUK, VIA FACEBOOK

“SLIMER, HANDS
DOWN! BECAUSE HE’S
AN INFINITE SOURCE
OF LUBE TO KEEP THAT
SEXY ENCOUNTER
GOING ALL NIGHT!”

A woman with vibrant red hair styled in a braid, wearing a shiny blue latex top and a black harness with gold buckles. She is holding a black gun in her right hand. The background is a blurred, sunlit outdoor setting.

LATEX LEGEND

IS THERE A
PHOTOSHOOT
YOU WOULDN'T
DREAM OF DOING?
MONTY PURPLE HOWE, VIA FACEBOOK

"ANYTHING
INVOLVING POOP.
THAT'S DEFINITELY NOT
A FETISH OF MINE!"

Mario Barth
FOR **PETA**



Ink,
NOT MINK

BE COMFORTABLE IN YOUR OWN SKIN,
AND LET ANIMALS KEEP THEIRS.

ILLUSTRATIONS JENNIE GYLLBLAD

AROUND THE CLOCK

Twenty-four hours a day, seven days a week, a brave new world is being created – and you can be part of it! Ladies and gentleman, welcome to the fictional multimedia steampunkstravaganza, Clockwork Watch!

“How much for the clockwork heart on that stage?” asks a dapper gentleman. It’s London, 1899, and he’s attending the *Tomorrow’s World...*

Today! science expo, where over 250 anxious delegates await the first glimpse of a ‘Clockwork servant’. And he wants to buy something that’s not for sale. Frustrated at the lack of progress in his bribery attempts (consisting of coins, alcohol and, most alarmingly, his wife) to gain the heart, the chap does what any wealthy 19th century man would do when money fails – he steals it.

This, dear friends, is the fictional steampunk world of Clockwork Watch, an epic tale featuring Clockwork servants striving for equality, dysfunctional families, British society in disarray, and the forbidden love between a man and an automaton. Think *Blade Runner* bleeding into the Victoriana of *Sherlock Holmes*, and you’re on the right track.

THEY’RE CLOCKWORK WATCH-ING YOU!

This interactive, multimedia story encompasses graphic novels, anthologies, interactive books, theatre, games, augmented reality fiction, and even a feature-length movie. And the previously mentioned theft of a certain clockwork heart? It really happened. For *Tomorrow’s World...*

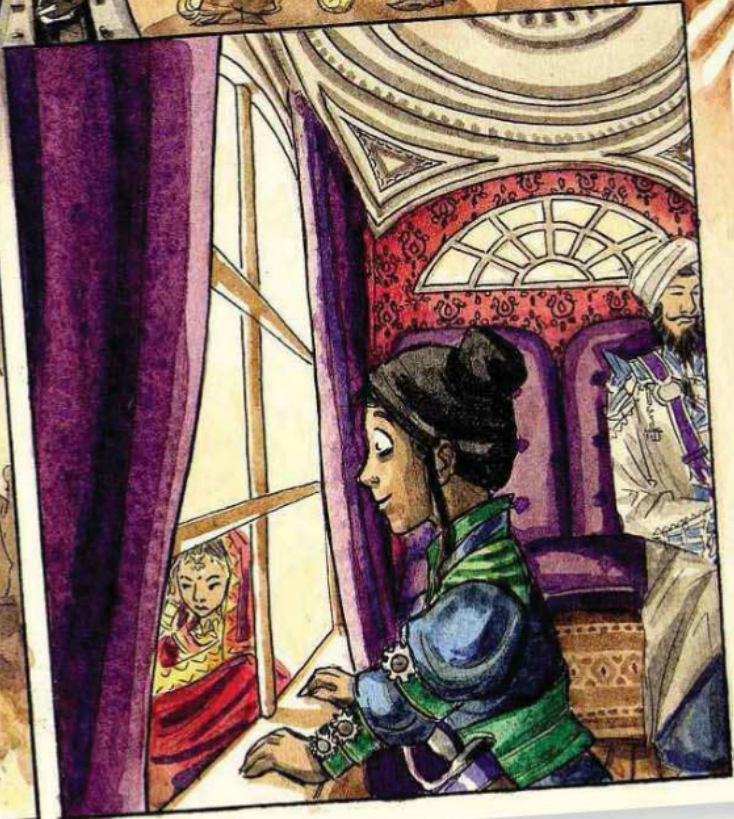
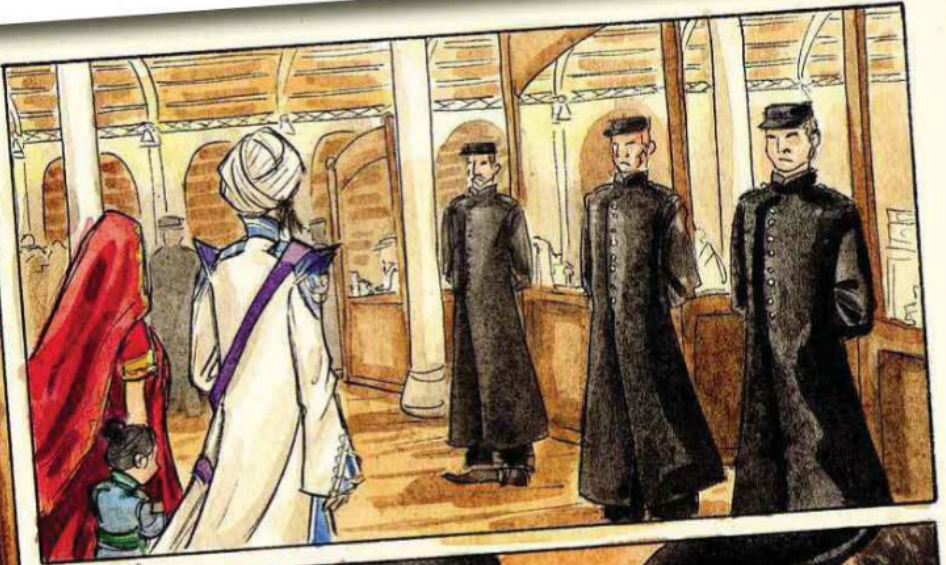
Today! the Clockwork Watch organisers recreated a Victorian street market with a pub, cinema and performance stage in an excavated tunnel under London Bridge in May 2012, where their guests unwittingly kicked off the story, and the enthusiastic ‘thief’ became part of it.

“The audience came to the event expecting to witness a performance,” explains *Clockwork Watch*’s creator, Yomi Ayeni. “But they didn’t realise *they* were the performers. They were brought along to probe the boundaries of the make-believe universe and help create a background for Clockwork Watch.”

While the creators of the project have written a script and developed characters, they’re leaving “anyone and everyone who wants to take part” to come up with the story’s universe. “Clockwork Watch is in the hands of the participants,” says Ayeni. “For example, the man who stole the clockwork heart at the event became part of the story’s cannon. We originally created a shadowy character called the Alchemist, who’s despised by authorities and feared by the Church – and this theft is something that he’d probably do. So in our story the police put out a warrant to question the Alchemist, due to what happened at the live event.”

The thief wasn’t the only one who altered the story through their actions at *Tomorrow’s* →





World... Today! – fans held demonstrations against the invention of clockwork servants, rival factions scuffled, an addictive liquor with dangerous consequences was put on sale, and more... all chronicled in the fictional newspaper, *London Gazette* (available to read online via Clockworkwatch.com). Even 'chap-hop' rapper Professor Elemental was present to offer a little musical refreshment.

FULL STEAM AHEAD!

The Clockwork Watch machine spluttered into motion because Ayeni wanted to create an innovative piece of artwork, while keeping within the steampunk tradition of meshing Victorian values with anachronistic technology.

"We've set out to give one logical explanation of how steampunk could have become part of our history," says Ayeni. "We believe that the adoption of mechanical labour could be one of the elements that cause the polluted world we associate with steampunk. With unemployment high, poverty-stricken people fall back on their resources as a way of making their lives better. This leads to home inventions and experimentation, which could easily account

for the amazing props, costumes, and devices associated with steampunk. We want to encourage people to create a world that explains the genre."

True to that philosophy, the Clockwork Watch was brought to life via a campaign using crowd-funding site Indiegogo. The organisers surpassed their target of \$10,000 (£6,400) in two months, and then the pressure was on to deliver.

"At first the idea of crowd funding sounded like fun," says Ayeni. "But once you start asking friends for money, you soon realise how different it is from asking for plain support. In truth, you're asking someone to 'kick-in' cash for a project that's often in early stages of development, with hardly any tangible product

to show. It's a case of trust and faith; many people won't see this early stage in the evolution of your killer project as something serious enough to give you sleepless nights. And trust me, it will."

GRAPHIC SCENES

While the first *Tomorrow's World... Today!* event provided the background to Clockwork Watch, the Indiegogo money funded the first official instalment of the story: a graphic novel called *The Arrival*, based on Ayeni's original screenplays. It unveils a world that has only just started to see fully formed Clockwork servants – or 'Clocks' – in public.

Comicbook writer Corey Brotherson – who's previously authored short stories for anthologies such as the southern gothic *Bayou Arcana* and the quirky *Tales From The Plex*, and is currently writing a series called *Magic Of Myths* – tailored Ayeni's work for the page.

"Adapting screenplays is both a totally different challenge. You can't just get a story designed for screen – complete with actors, moving pictures, and sound – and place it →

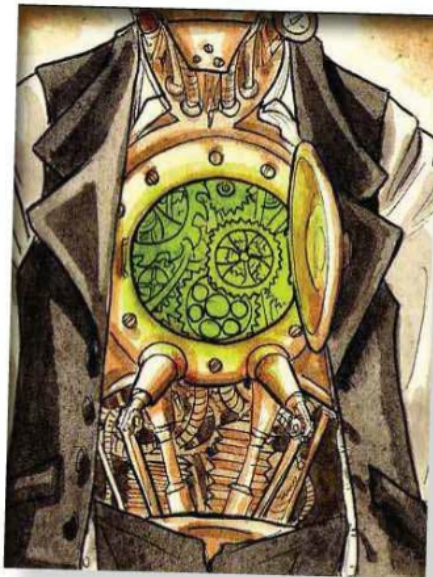


"WE'VE SET OUT TO GIVE A LOGICAL EXPLANATION OF HOW STEAMPUNK COULD HAVE BECOME PART OF OUR HISTORY!"



directly onto the page," he explains. "Comics are static, have no sound, and are limited in space, so it becomes a task of rewriting or tweaking dialogue, framing each scene to work towards the strengths of the medium – with page cliff-hangers, scene transitions, visual and thematic directions."

Meanwhile, artist Jennie Gyllblad, who's also contributed to *Bayou Arcana*, and writes and illustrates her ongoing series *Skal*, created watercolour visions of this retro-future. "I've done comicbooks and book illustrations, but *Clockwork Watch* is completely different from anything I've ever tackled before," smiles Gyllblad, who also helps design the costumes, environments and characters for the project. "The fact that I'm not only illustrating the graphic novels, but I'm also helping design a world, is both exciting and terrifying! I think what really shocked me was when I went to *Tomorrow's World*... *Today!* and saw that one of the characters I'd designed for *The Arrival* was walking around, in full costume, played by an actress."



will be with our shiny new Clockwork servants... but we're already getting signs of the dirt underneath that metallic gleam. There's a sense of fear and pain that we get through one of the main characters, an eight-year-old boy called Janav. By the time we get to *Breakaway* and *Countenance*, which takes place 20 years later, it's exploded into violence. The grimy face of British society is revealed; 'jail broken' Clocks have literally taken on a life of their own and are fighting for equal rights, and blood and oil are spilt on the roads. That's when a new division of Queen Victoria's government opens up to help police Clocks – the Clockwork Watch. And things get brutal."

"*Breakaway* and *Countenance* are completely different," agrees Gyllblad. "The tone changes dramatically, and with that the entire look of the comicbook. It's much more challenging to produce for me, as we're exploring the darker underbelly of London and tackling some more mature themes such as prostitution, as well as sensitive themes like religion. As an artist, I'm

"WE'RE EXPLORING THE DARKER UNDERBELLY OF LONDON AND TACKLING MATURE THEMES SUCH AS PROSTITUTION"

BROKEN BRITAIN

Follow-up novel *Breakaway*, which is coming out later this year, and *Countenance*, due for release in 2013, provide a grimmer vision of the future, where society's bright hopes for mechanisation

are dashed. "The graphic novels represent a duality of steampunk," reveals Brotherson. "*The Arrival* is, at least on the surface, glossed with hope. It's where the upper class of society gets to show us a glimpse of how happy life

are aware of how hard it can be to get it 'right'."

Keeping within the spirit of Ayeni's vision, pledgers who contributed over \$40 (£25) to the project get their face drawn into the graphic novels, as incidental characters, passers-by, and portraits. The series also boasts a number of hidden elements and Easter eggs for the eagle-eyed and those familiar with London's landmarks or history.

YOUR STEAMPUNK STORY

So far, *Clockwork Watch* is ticking over nicely. *The London Gazette* regularly signposts plots and curates reactions from any willing participants, while users have created a trade union publication called *The Spanner* to poison opinion on Clocks, going as far as organising a protest at this year's *Latitude* arts festival in Southwold.

"The Trade Unionists press-ganged guests into stealing confidential documents from inside a tent housing our fictional *Advancement Of Sciences Roadshow*, claiming it'd help expose the secrecy and double-standards of the scientists," explains Ayeni. "Someone even tried to take the prop Clockwork Servant – a full-sized mannequin!"

All this is documented online, forming part of the *Clockwork Watch* story. Over the next five years, more events and media will explode onto the scene, so by the time the film hits screens, the project will have reached critical mass. "The warm reception *Clockwork Watch* gets reaffirms my belief that this project was destined to happen," smiles Ayeni. "People want to be freed from the restrictions of day-to-day control; they want to 'play'."

We'd advise you to be careful while playing in this enticing world, though – we hear there are thieves about... 15





CLOCKWORK WATCH NEEDS YOU!

Why creator Yomi Ayeni wants
YOUR crazy ideas!

"You're helping us tell a story – your story," says Ayeni. "It wouldn't work without you, the audience. Whether you helped raised funds for the project, attended the events, participated in building the story via the *London Gazette* or whatever, you've become part of Clockwork Watch. And if this is the first time you've heard of Clockwork Watch, you can still be a massive part in its continual creation."

"I'm not a traditional filmmaker; I don't believe cinema should be confined to dark rooms and projectors. Why can't a cinematic experience begin when you purchase a ticket several months before the screening? Why can't moviegoers interact with a narrative or even become participants in the plot? Why can't my story last four to five years, especially as traditional films shoehorn centuries into 90 minutes? Imagine a world where your day-to-day life could be part of a story..."

Read more about Clockwork Watch, buy a copy of *The Arrival* and contribute to the story at Clockworkwatch.com. See more about the madness behind the making of Clockwork Watch at Clockworkwatch.org



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DOWN IN THE DOLL DRUMS

Whether they're dressed in macabre garb, or have been bitten in the face, the dolls of Sandra Arteaga may look dark... But they're also beautifully expressive →

WORDS ELEANOR GOODMAN

Look into the eyes of a doll made by Sandra Arteaga, and they'll look back at you. Instead of the cold, dead pupils of a childhood plaything, you'll see a strangely human spark...

Sandra, 31, from Barcelona in Spain, has been making these clay creations for three years, moulding them to resemble the forms born in her imagination and giving them more personality than you'd expect an inanimate object to have. Think the aesthetics of Jim Henson, Tim Burton, Guillermo Del Toro or Mark Ryden.

Bizarre first saw these fascinating figurines on display at the stylish Eight Of Swords gallery and tattoo shop in Brooklyn, New York, and had to find out more...

Hi Sandra! Nice to meet you! What's your artistic background?

I'm completely self-taught. I would've loved to have had an arts education, but for various reasons I had to start working early on, in jobs

I didn't find enriching – such as waitressing and factory operations. It's been frustrating, and I've always been hungry for free time to dedicate to my need to create. I started making art full-time three years ago, so I have much to learn and experience yet!

What materials do you use to make your expressive dolls?

Well, each doll is different. Some are finished in three days, and others in weeks. I never do sketches – the process is always anarchic. I let the forms and characters flow, and even if I imagine something specific before I start to work, I always end up making something completely different. I don't accept commissions, because I don't like working to rules.

I start by making a skeleton of wire, coating it with several layers of aluminium foil, and then modelling over it in clay. I usually begin with the head, then I make the body, and once the doll is finished and painted then I create

the clothes. I have no idea how to sew, but I manage it anyway!

Why do you think people are fascinated with dolls?

I'm unable to answer this, because each person has their own reasons, phobias or phobias...

Do you think your work is dark?

I feel surprised and sad when people tell me that my work is scary. Perhaps my monsters and strange creatures aren't lovable from a standpoint of classical beauty, but I can never see them as negative. No matter how 'ugly' they are, I don't see evilness in their eyes. I love grandparents, curious faces, and finding pretty or pleasant aspects to things that are supposedly labelled wrong. I wouldn't mind going out drinking with my dolls, or having them as neighbours!

What about 'The Funeral Of Mr Cookie' (right)? That's quite sad! →

"HOW CAN A CROISSANT BE MARRIED TO A GINGERBREAD MAN, AND HAVE A BABY STRAWBERRY ICE CREAM?"



'The Funeral Of Mr Cookie'



LIVING DEAD DOLLS

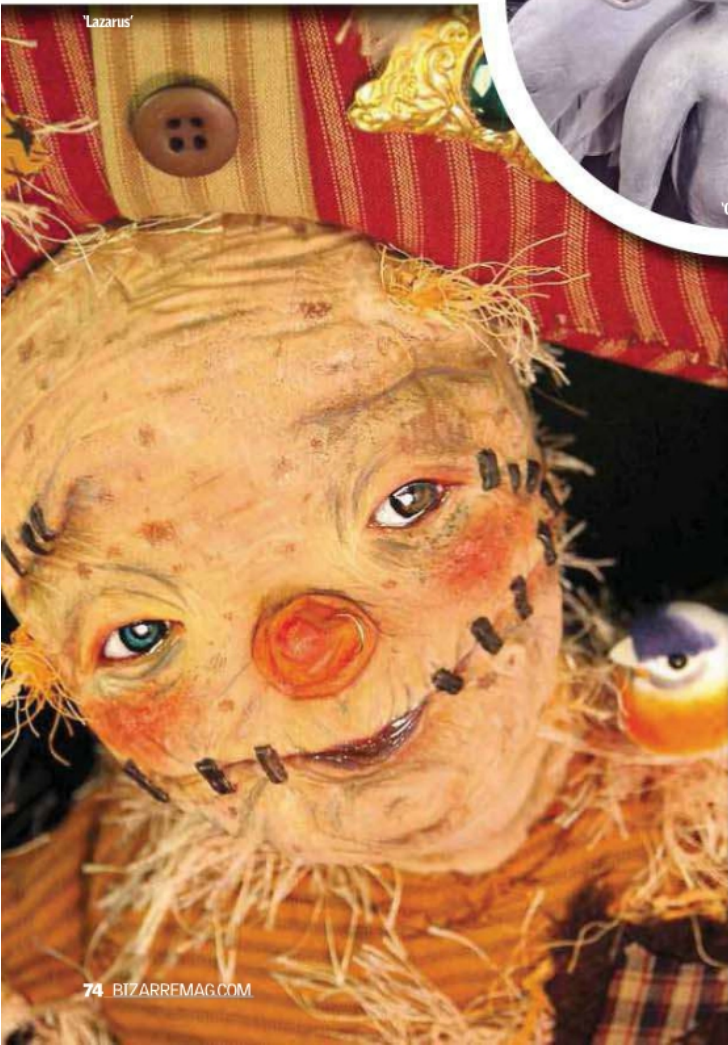
'Murphyelago'



'Alice'



'Lazarus'



'O'clock'



'Anipoma Nemorosa and Gusgustavio'





“MY MONSTERS AREN'T LOVEABLE FROM A CLASSICAL STANDPOINT, BUT I NEVER SEE EVILNESS IN THEIR EYES”

‘The Funeral of Mr Cookie’ is a tragicomedy. In some ways it’s sad because Mr Cookie is dead and his family is grieving... But, they’re cookies! And Mr Cookie has died because of a bite on his head! I find this situation more fun than a drama, because everything in the scene is surreal. How can be a lady croissant be married to a gingerbread man, and have given birth to a baby strawberry ice cream and a boy cookie because of their union?

How do you come up with the ideas for their characters and personalities?

I’m addicted to the invention of other universes; I love to see new places and all these strange creatures that tell me their stories. I’d like to write a book of short stories about them.

‘The Last Chapter’ is particularly special to me, because it’s a self-portrait.

You credit the film *Labyrinth* as a major influence. Do you remember the first time you watched it? And do you have a favourite character?

I first saw *Labyrinth* at my best friend’s house when I was about seven years old. When the film finished, my brain was as busy as a sack full of epileptic cats and my heart was beating like a drum! The movie was a powerful dose of imagination. My favourite characters are the impossible, crazy, little, great Sir Didymus and Ludo. What child has not wished with all his might to ride on Ludo’s shoulders, through amazing places, experiencing all sorts of

adventures, and then going to sleep confident, completely divested of fear, in the arms of the good-natured hairy giant? It was one of my first contacts with the fascination of dolls.

What’s the short film *La Noria* about? And how did you end up working on it?

Last year Karla Castañeda – a Mexican girl who does stop-motion animation – contacted me after seeing my blog, and asked me if I wanted to make the characters for her upcoming animated short. I’ve always loved stop-motion, so I jumped at the chance. I did the prototype of the main character, and then I made 14 more dolls, some props, the promotional poster and credits sheet. The film is about a small town where time stops for a father who has lost his son. →

Do you listen to music while you work?

How does it affect you?

Oh my God, of course! I listen to music even when I'm asleep! I love it above all things, and it's as fundamental to me as eating or breathing. I often listen to Django Reinhardt, David Bowie, Tom Waits, Amanda Palmer, The Residents, the Tiger Lillies, Billie Holiday, Fever Ray and Arcade Fire.

I'd love to play an instrument but I'm the most arrhythmic person in the world, and my voice sounds like a cold chicken with chronic laryngitis, hahaha!

What other artists inspire you?

Hundreds, thousands... trillions! Terry Gilliam; (stop-motion animator) Vladislav Starevich; (symbolist painter) Gustave Adolphe Mossa; David Bowie; The Brothers Grimm; (French writer) Guy de Maupassant; Hayao Miyazaki; Vincent van Gogh; The Residents; Francisco Goya; Henri de Toulouse-Lautrec; Tim Burton; Neil Gaiman; Tom Waits; Arthur Rackham; Jim Henson; Ray Bradbury...I could continue!

Every one of us absorbs influences, consciously or unconsciously, throughout our lives.

What do you hate about being an artist?

The uncertainty, and the fear that I won't be able to make a living from my passion.

What do you love about being an artist?

I can work for days and always want more, and I'm convinced I'll die from a lack of sleep! The rings under my eyes are so deep that I could keep brushes in them! 

See more of Sandra's jaw-dropping doll artwork and buy it at [Etsy.com/shop/SandraArteaQA](https://www.etsy.com/shop/SandraArteaQA), [Sandraarteaga.es](https://www.sandraarteaga.es) and [Sandraarteaga.bigcartel.com](https://www.sandraarteaga.bigcartel.com)

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JUDGE DREDD

I AM THE LAW!

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WORDS STEPHEN DAULTREY

With his 35th anniversary celebrations underway and a new film due soon, *Bizarre* takes a look at Britain's most successful comicbook hero: Judge Dredd →



JUDGE DREDD

“JUDGE DREDD STRIPS HAVE ALWAYS BEEN VIEWED WITH SUSPICION, BECAUSE 2000 AD IS COUNTERCULTURE!”

PAT MILLS, 2000 AD CREATOR





With Sylvester Stallone kicking ass in *The Expendables 2*, and Hulk

Hogan still slamming rivals in *TNA Impact!* Wrestling, there's no shortage of old codgers who are ready and willing to beat the crap out of villainous upstarts. But while you might not consider Judge Dredd to be of the same vintage as other seasoned bruisers, the iconic law enforcer's been brutally busting perps in British comicbook *2000 AD* over 35 years.

In the comic's surreal tales, Dredd's been pitted against biker gangs, leaf-sprouting mutants and cloned dinosaurs. In the real world, his celebrity fans include Anthrax, The Darkness and The Cure's Robert Smith. And as there's also a new action blockbuster – *Dredd* – storming cinemas this month, there's nothing to suggest that this tough-assed cop is on the road to drawing his pension just yet.

"The *Judge Dredd* strip is set 122 years in the future, in a post-apocalyptic America that's like the contemporary US taken to extremes," says the current *2000 AD* editor, Matt Smith. "The strip's always carried on in real-time, so Dredd must be around 70 now."



But he has 'rejuve' treatment (futuristic anti-ageing tech), so it's unlikely he'll retire anytime soon."

MILLS AND DOOM

Judge Dredd was created by the writer John Wagner, and first appeared in the second edition of *2000 AD* – the sci-fi comicbook devised by Pat Mills, who's been called "the godfather of British comics" – on 5 March 1977. However, Mills initially created the character 'Judge Dred' for a supernatural strip that followed Britain's last hanging judge as he embarked on sinister black magic adventures. "The first episode ended with Judge Dred meeting an Aleister Crowley-like magician who he'd sentenced to death at the Old Bailey," recalls Mills.

But both Wagner and Mills agreed that occult stories didn't fit *2000 AD*'s satiric, futuristic slant.

"Instead, John asked if he could use the name 'Judge Dred' for an extreme cop character he was working on," says Mills. "We changed the name from 'Dred' to 'Dredd' because the former was also the name of an English reggae musician."

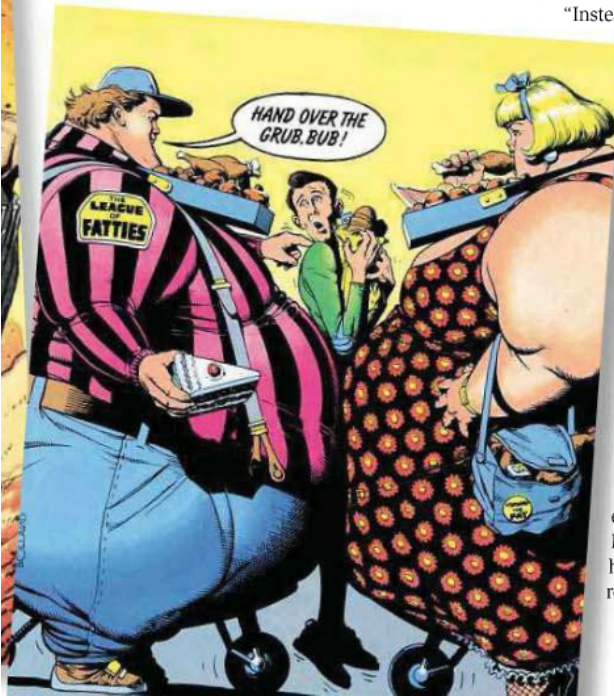
2000 AD launched two years before Margaret Thatcher's premiership, which was a period of simmering political unrest and punk revolution. At the time, Mills' new comicbook was viewed with suspicion because of his previous venture, *Action* – a boys' adventure anthology first released in February 1976 that featured grisly tales of marauding sharks and football hooligans. The media and everyone's favourite moral meddler, Mary Whitehouse, campaigned to have *Action* banned, and major retailers refused to stock it.

"Ah, Action..." roars Mills, nostalgically.

"Long story! It was banned because of its violence, and this impacted on how far our publisher would let us go with *all* of *2000 AD*'s stories. For example, Dredd was originally going to shoot people for jaywalking – we'd even drawn it – but this was dropped. Our publisher wanted me to set *Judge Dredd* in a planet on the other side of the galaxy, to avoid controversy and any likeness with the real world, but I insisted it must be New York City – which was eventually renamed Mega-City One. Our art editor came up with that name."

But other *2000 AD* strips fell foul of the publisher's censorship, far more so than *Judge Dredd*. "The most censored was my strip *The Visible Man* – a man who sees inside his own body – which our directors described as 'utterly disgusting'," says Mills. "Check him out in our recent 35th birthday issue!"

These precautions were infuriating but necessary, as British national newspapers pounced at the first signs of inflammatory content and excessive bloodletting. "The first issue of *2000 AD* made the front page of a leading broadsheet, and they even got the renowned science-fiction and fantasy writer, Michael Moorcock, to say something disapproving about us," groans Mills. "My publisher made me respond to that paper's criticisms in their letters column, but they never printed it. We've always been treated with suspicion by the authorities, media and our publishers, because *2000 AD* is counterculture." →



NOT SUCH A DREDD-FUL WRITER, EH?

Bizarre chats with *Dredd*'s screenwriter, Alex Garland

The new *Dredd* film is an action romp starring Karl Urban as the square-jawed hero, who takes on a building-load of vicious thugs alongside rookie psychic Judge Anderson (Olivia Thirlby). It features full-on 18-certificate nastiness but, more importantly, it atones for the sins of the 1995 turd-pile *Judge Dredd* that featured Sylvester Stallone in the title role. And Urban doesn't take his fucking helmet off in it either – awesome! We caught up with screenplay author Alex Garland – who wrote *The Beach* novel, zombie movie *28 Days Later* and sci-fi thriller *Sunshine* – to talk about shooting, surrealism and sequels.

How did you come to write the screenplay for the new *Dredd* movie?

We were in postproduction on *Sunshine*, when Andrew MacDonald – a producer I work with a lot – said he could get hold of the rights for *Judge Dredd*. He asked if I was interested. Well, I'd grown up reading *2000 AD*, so of course I was!

You're known for crafting deep, thought-provoking tales such as *The Beach* and *Sunshine*. What was it like writing a film that's essentially one humongous action scene?

Well, it was a departure! But, to be blunt, I'd just finished working on a movie called *Never Let Me Go*,

which is a small, quiet, sad, and introspective British movie, so I had an urge to explode out into something more chaotic and destructive.

Dredd is violent. Being a comicbook adaptation, was there any danger of someone saying you had to tone it down to make it into a 12A?

Well, we didn't have a studio. It was entirely independent, so there were no problems on that front. I always saw it as an 18, to be honest. If you take the body count of a first-person shooter videogame, for example, it's insane. Replicating that body count on screen is going to give you a hardcore, 18-certificate film. It's the same thing with *Dredd*. He shoots people. He's a violent guy.

As a *Judge Dredd* fan, do you have any favourite strips?

I'd choose 'The Judge Child', which is the first full-length *Judge Dredd* strip I ever read. I was 11-years-old at the time, and I remember looking at these pages and thinking, "This is so surreal!"

Matt Smith, the current *2000 AD* editor, uses that tale as an example of when the writers started having fun with *Judge Dredd* storylines...

The extreme surrealism of *Judge Dredd* is one element that we don't have in our film. It's a part

of the strips that I love, but I thought it'd be difficult to convey on screen without becoming high camp. I could be wrong. Someone could come along and do *Dredd 2* and they'd do all that surreal stuff and make it work well.

Ah, we're glad you mentioned *Dredd 2*! Do you have a sequel in the back of your mind?

It's more than in the back of my mind! The first *Dredd* script I wrote was about Judge Death, but that didn't work because it's hard to set-up *Dredd*'s world and then have something as strange and supernatural as Judge Death arrive. It was too weird. So I ditched that script. Then I wrote about a trip into the Cursed Earth (the radioactive wasteland that lies outside Mega-City One, and is populated by mutants that are banned from the city) which is about *Dredd*'s origins. Then I wrote the film that we eventually shot. But if I did a trilogy, I'd reverse that. The second film would be about *Dredd*'s history, and the third one would put him under attack from some existential threat such as Judge Death.

You say that you ditched Judge Death script, but it must still be saved on your PC somewhere?

Yeah, but the Judge Death one, in particular, isn't very good!

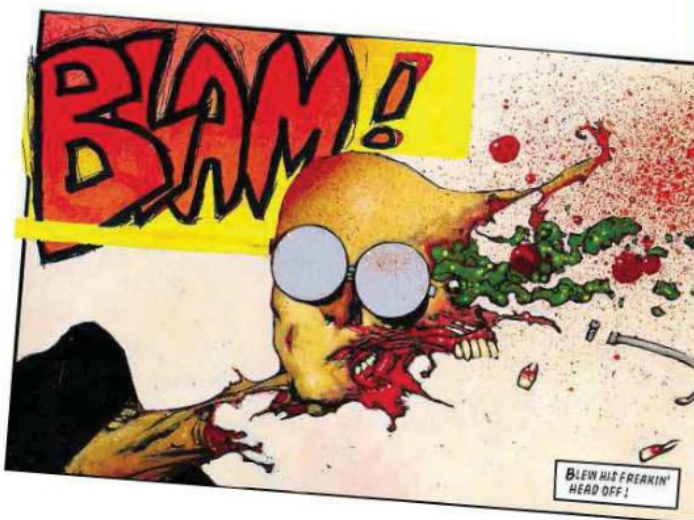
WEIRD TALES

But *2000 AD* rode the storm and sales rocketed in the 1980s, as the comic built a reputation for warped, black humour and cheeky satire, and the writers let their imaginations run wild. In Dredd's futuristic world, it's a time of

'uglification', where citizens have hideous warts and boils cosmetically implanted so that they stand out from the crowd, and two-ton fatties 'run' amok, their giant bellies supported by wheels. Smith also recalls 'The Judge Child' saga, where Dredd ventures into space and encounters a guy with a jigsaw disease, whose body is disappearing one piece at a time.

"The 1980s was a fertile time for the writers to have fun," says Smith. "In the comic we had people sprouting mushrooms and exploding into toadstools, and a fashion craze where people removed their facial features so they resembled eggs! The good thing with humour in *2000 AD* is that it's always played straight. Dredd isn't aware of how funny something is. In the 1990s, Wagner gave him doubts about the law as he aged, so that maybe marked another slight change in tone as well."

But Mills thinks Dredd's earliest stories are still the funniest. "I still love the 'Burger Wars' episodes in the *Judge Dredd* strip 'The Cursed Earth', which featured the Burger King and the Jolly Green Giant – that nearly got us banned!" he grins. "I especially liked Wagner's 'The Oxygen Board' strip, where criminals on the moon get their air cut off because they haven't paid their oxygen bill. I think John was feeling bitter after getting a high electricity bill!"



SUITED AND BOOTED

Judge Dredd was originally visualised by artist Carlos Ezquerro, but he says the publisher was unhappy with his first storyline because it was too violent, so Mike McMahon drew the first published strip. Dredd looked lean – scrawny, even – in his first public outing, but his iconic big boots, zips and helmets were prominent.

"John and I liked the visual look of David Carradine in the 1975 cult action film *Death Race 2000*, and we sent this to Carlos as a starting point," says Mills, revealing the visual inspiration behind the character. "But Carlos grew up in (authoritarian dictator) Francisco Franco's Spain and I believe the country's cops provided his own visual inspiration. Similarly, (the modernist Catalan architect) Antoni Gaudi must've inspired his earlier organic Mega-City buildings."

Ezquerro says that Dredd's look has evolved over the years. Just as *2000 AD* uses many talented writers, including Alan Moore and Mark Millar, it also calls upon a large stable of artists, many of whom will be familiar to *Bizarre* readers, including Simon Bisley and Henry Flint.

"Dredd changed with the fashions; first was the Clint Eastwood look, then came the *Rambo* look, followed by Arnold Schwarzenegger," says Ezquerro. "Most of the artists have done a good job with Dredd, and have made their own little changes. But there are too many to name my personal favourite."

But if *Death Race 2000* was the chief aesthetic inspiration, then Charles Bronson's movie vigilante in *Death Wish* (1974), and Clint Eastwood's rule-bending *Dirty Harry* (1971) provided the attitude. Dredd's core appeal is his righteous ability to administer brutal, cold-hearted justice. At heart, he's just a badass motherfucker with a badge. Break the law? You're gonna pay, baby...

"Judge, jury and executioner: who hasn't wanted to take the law into their own hands at some point?" asks Scott Ian, the guitarist of thrash metal legends Anthrax, who released the Dredd anthem 'I Am The Law' in 1987. "Dredd speaks to the inner Charles Bronson that lives in all of us. The problem is that if we kill bad guys, we go to jail. But when Dredd metes out justice in Mega-City One, it is the law. Judge Dredd – he's the man, he is the LAW!"

Dredd is out at UK cinemas from 7 September

JUDGE DREDD

INFAMOUS FIVE

Our pick of the weirdest and most memorable characters to grace the *Judge Dredd* strips

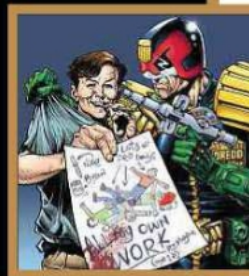
JUDGE DEATH

This undead law-enforcer comes from a supernatural realm where all life is an offence, because crime is only committed by living people. He's a right scary bastard, but gets thwarted by a can of miracle plastic spray called Boing!



PJ MAYBE

A child genius and notorious serial killer who always murders with a smile on his face, PJ Maybe later uses face-changing machines to assume the identity of the mayor of Mega-City One. His spelling sucks, but that's probably just a ruse.



THE SISTERS OF DEATH

A pair of genocidal maniacs called Phobia and Nausea who team up with Judge Death so that they can flit between dimensions and do really horrible things, such as plucking out human eyeballs.



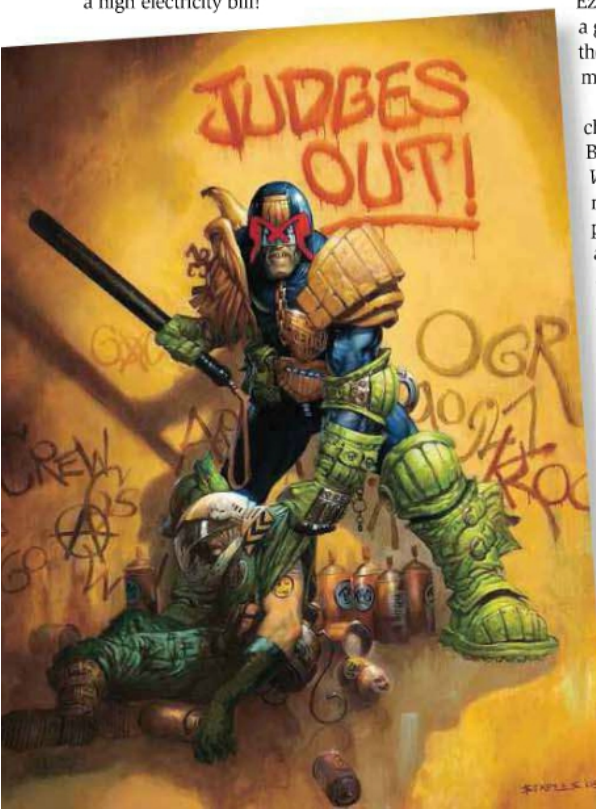
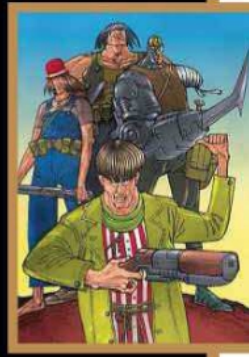
OTTO SUMP

A poor, sad and disfigured 'rat scarer', who shot to fame on the reality TV show *Sob Story*. Otto Sump inspired the 'uglification' craze, where citizens cosmetically made themselves less appealing on the eye to stand out from the crowd.



THE ANGEL GANG

A motley band of villainous Texans – whose ranks include a cyborg, a biker and a poison specialist with a skeletal face – who generally live in holes. The Angel Gang is Judge Dredd's most indefatigable foe, and never know when to give up.





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ART

The tattoos inked on members of the US Armed Forces are a permanent record of their life in the field →

OF WAR

PHOTOS KYLE CASSIDY

ANONYMOUS

United States Navy, Special Operations
2003 - time of photograph (2007)

TATTOOS BY Kieran Smith at Superfly Tattoo, San Diego

"I have Latin words on my forearms. 'Exsolvere' on my right arm loosely translates as 'deliver to', and 'Incolumis' on my left means 'to save from'. I pull my boys out with my left arm, and I'm still able to deliver with my right."

When photographer Kyle Cassidy asked a man in his eighties about the paratrooper tattoo on his arm, they ended up chatting about it for two hours. "I realised that no-one had ever asked him about it before," Cassidy says.

He began to photograph military personnel and interview them about their ink, and has collected the material in a book called *War Paint*.

Lots of Cassidy's subjects are pictured alone in their homes, full of the trappings of middle

America – family photos, knick-knacks, and flags. Others are shown with mums or partners, who've lived through the trauma of not knowing if their loved ones would ever return.

Whatever the setting, each photograph gives a sense of the individual, and you have to turn to the back to see close-ups of their tattoos, so their ink never overshadows them. Some artists are credited, but others are long since forgotten, or just not important.

What's amazing is how different the stories are – people got tattooed after being

influenced by a friend, because they were drunk, as a memorial to someone, as identification in case the worst happened, to show allegiance to their units, or perhaps during an initiation ritual.

While a few of the tattoos mark happy occasions, the common thread is what Cassidy identifies as "a terrible balance of wanting to remember and wanting to forget" – marking painful memories on skin and acknowledging them as part of their life, but wishing they hadn't happened. And with this book, Cassidy's sensitively done the same thing on paper. →

"I WAS IN THE MOST DANGEROUS PART OF AFGHANISTAN FOR A YEAR, AND I LEARNED TO ROLL WITH THE PUNCHES"

NATASHA BAY

Oregon National Guard
2003 – 2007

TATTOOS by Bob Roughton at Lucky Dog Tattoo, Seaside, Oregon

"I decided when I was in Afghanistan that I was going to work on two full-sleeve tattoos. The right side was going to be 'heaven', and the left side was going to be 'hell' – good and evil, just like Afghanistan. I was in the most dangerous part of that place for a year, and I learned to roll with the punches."

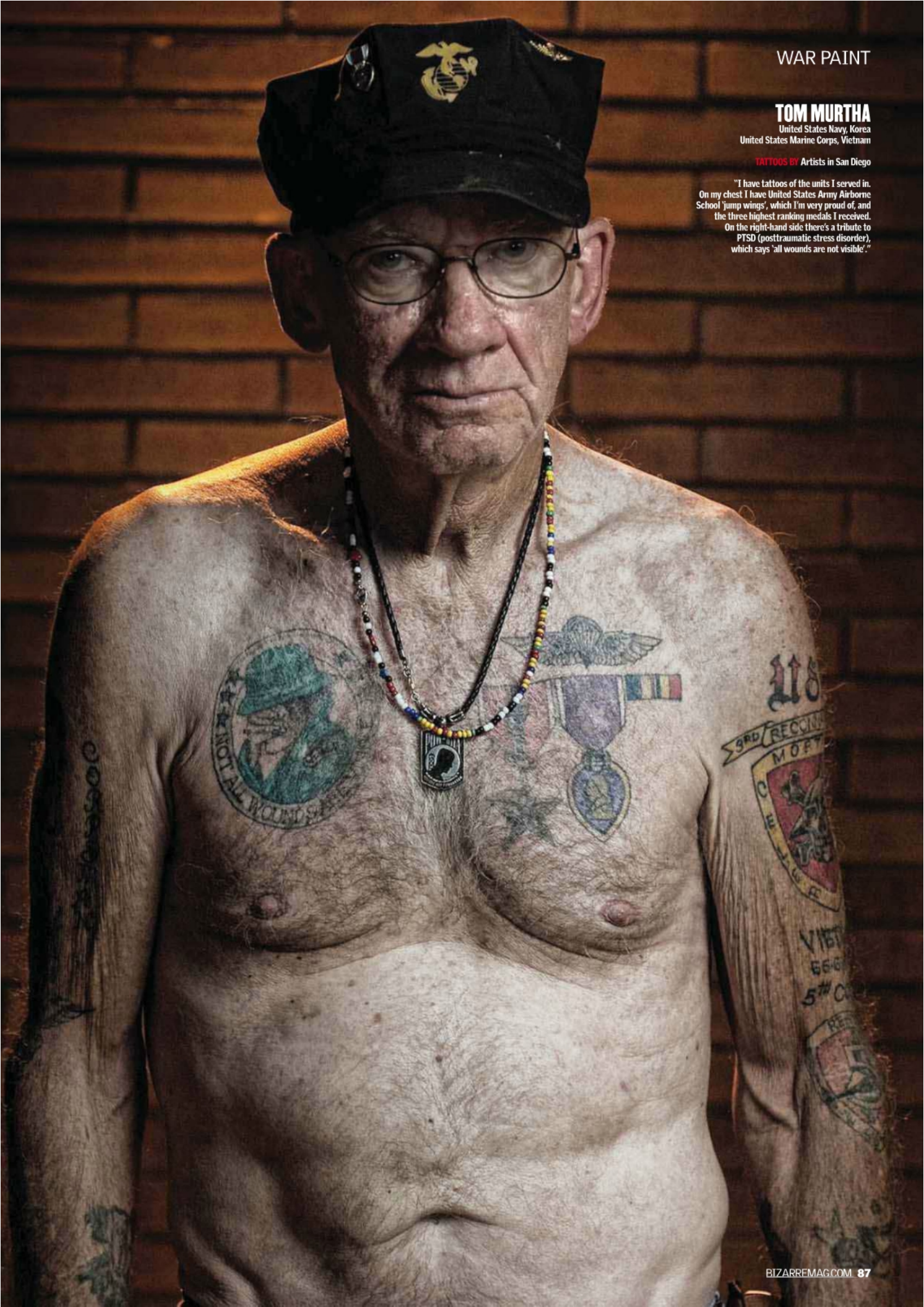


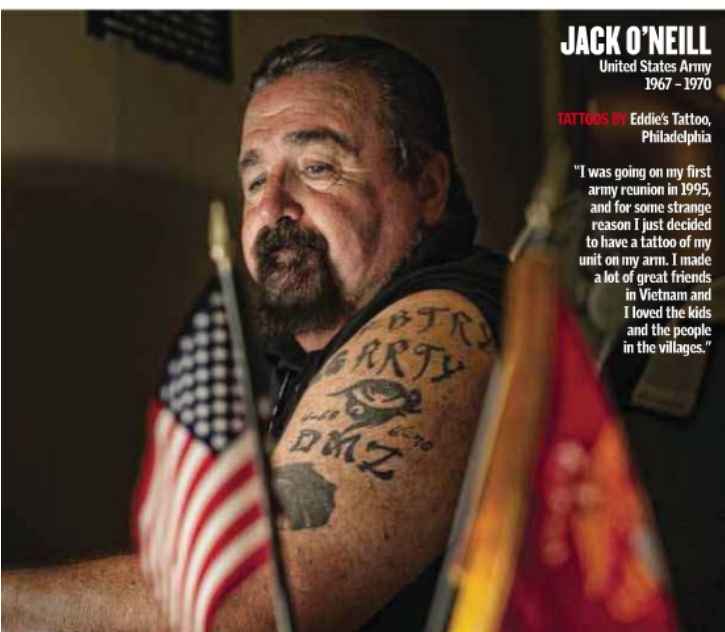
TOM MURTHA

United States Navy, Korea
United States Marine Corps, Vietnam

TATTOOS BY Artists in San Diego

"I have tattoos of the units I served in. On my chest I have United States Army Airborne School 'jump wings', which I'm very proud of, and the three highest ranking medals I received. On the right-hand side there's a tribute to PTSD (posttraumatic stress disorder), which says 'all wounds are not visible'."





JACK O'NEILL

United States Army
1967 - 1970

TATTOOS BY Eddie's Tattoo,
Philadelphia

"I was going on my first army reunion in 1995, and for some strange reason I just decided to have a tattoo of my unit on my arm. I made a lot of great friends in Vietnam and I loved the kids and the people in the villages."



KURT

United States Marine Corps
2001 - 2007

TATTOOS BY Joey Nobody at Ocean
Mystique, Virginia

"I decided I was going to get my Marine Corps tattoo when I was getting out. I wanted ink that was unique and different from everything else. A lot of people just have an eagle and an anchor."

"ON THE INSIDE OF MY ARM I HAVE MY BUDDY'S NAME TATTOOED, AND THE DATE HE WAS KILLED IN ACTION"

RETA AND HER SON, ROBERT RAE

United States Marine Corps
2002 - 2006

TATTOOS BY Jim Quinn at Ink
Jam, Massachusetts

Reta: "My tattoo says, 'Marine daughter, wife, mom'. My father served, my husband served, my sons served, and my daughter did a stint in the army."

Robert: "The tattoo on my forearm is my unit symbol. It's the eagle, globe and anchor with a sword and the letters 'OIF' - Operation Iraqi Freedom. On the inside of my arm I have my buddy's name and the date he was KIA (killed in action) on our deployment." 



War Paint: Tattoo Culture & The Armed Forces is published by Bushwood Books, priced £27.50



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Death comes to us
all in the end... but some people manage to
make a more memorable exit than others!

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BY COFFIN

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SICKEST TREATS COMING YOUR WAY

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GRANS WITH GUNS!

The nearly dead face the undead
in *Cockneys vs Zombies*! 109



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HOT THIS MONTH

Is your spending limited by the icy grip of recession? Then let us help you choose the best stuff money can buy until the next issue of *Bizarre* hits the shelves on **25 SEPTEMBER...**

FILM DREDD

He is the law!

OUT 7 SEPTEMBER

Aside from a brilliant Anthrax song, 2000 AD's futuristic law enforcer, Judge Dredd, has fared pretty shittily when it comes to spin-offs and tributes. But this new British indie flick gets most things right. For starters, the Judges' understated uniforms stop the film from looking camp. Secondly, Karl Urban nails it as the eponymous law-enforcer, grumbling his lines like Dirty Harry with a massive serotonin deficit. But thirdly and primarily, it's *well* violent – exactly like the influential 2000 AD comic strip.

Dredd and his psychic rookie, Judge Anderson (Olivia Thirlbey), follow up a murder lead and get stuck in a building run by a vicious drugs crew. What follows is basically a single, epic set-piece of gun-unloading mayhem.

Written by Brit writer Alex Garland (*The Beach*, *Sunshine*), *Dredd*'s lack of story may raise eyebrows. But as an old school action romp, not only does it right the wrongs of the awful 1995 Stallone film, but also does justice to the brutal, brilliant legend of Mega-City One's most notorious lawman.





DVD

ABSENTIA

A seriously dark, disturbing nightmare

OUT NOW

When an ex-junkie tries helping her sister deal with the fact that her husband's been missing so long he's been declared dead, the siblings find themselves neck-deep in a surreal, supernatural hell. Spice beat author William S Burroughs' *Naked Lunch* with the dark fairy tale *Three Billy Goats Gruff* and Guillermo del Toro's bug flick

Mimic, and you can imagine the kind of mind-fuck in store. Mind you, while Burroughs' notorious novel was packed with pitch-black humour, writer/director Mike Flanagan has dumped mirth in favour of menace to up the skin-crawl ante. The result is an unmissable flick for discerning horror fans who don't expect everything to be spelled out for them.

DISCOUNT!

Black Metal: Beyond The Darkness is published by Black Dog, priced £19.95. To get this book for just £11.97, email Jess@blackdogonline.com with your delivery address, quoting 'Bizarre Mag Offer' in the subject heading



BOOK

BLACK METAL: BEYOND THE DARKNESS

Like going to the University Of Metal

VARIOUS CONTRIBUTORS
OUT NOW



Twenty years ago, a group of Norwegian teenagers formed a music scene that resulted in church burning, suicide and murder. The context surrounding the birth of black metal often overshadows the music,

the bands that were developing in the rest of the world, and those who've sprung up since. This stylish book is full of essays from commentators who seek to explore the history of the genre and reframe it, inviting discussion on what it means today. There's also an ample discography, making this a vital textbook for any student of metal culture.

THE SQUEALER

MUSIC

GALLOWS

Hardcore 'til they die

GALLOWS

OUT 10 SEPTEMBER



When singer Frank Carter announced he was leaving to focus on side-project Pure Love, fans wondered if Gallows would tap out. Instead, the former Bizarre Ball headliners have fought back by making a self-titled

record. New frontman and ex-Alexisonfire vocalist Wade MacNeil has a throaty growl rather than a guttural spit, and it sounds awesome over the band's new hooks. There are Biffy Clyro-tinged guitars in 'Everybody Loves You (When You're Dead)', there's a dirty metal riff in 'Outsider Art', and after half an hour of power 'Cross Of Lorraine' ends it all with angry distortion. It's a knockout!



GAME

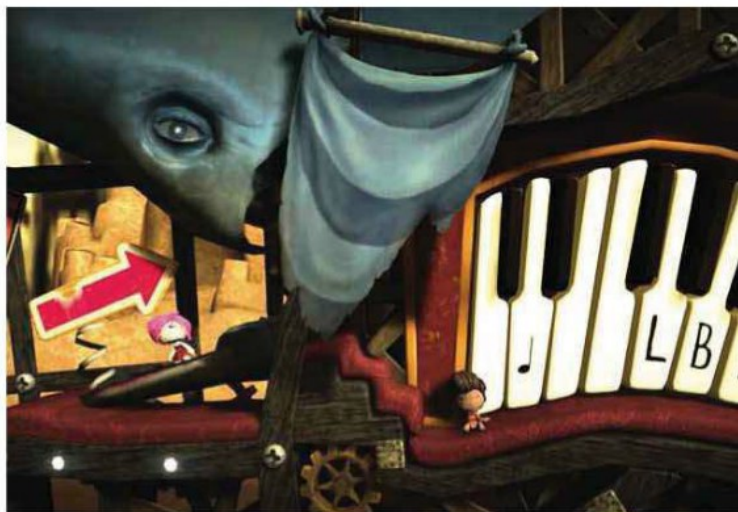
LITTLEBIGPLANET

Defeat the master of puppets ...

OUT 21 SEPTEMBER, PS VITA

Sackboy's back in his greatest game to date. Using the PS Vita's touch-screen capabilities, the tools for creating and sharing your own *LBP* levels have been streamlined for the series' portable debut, making it easier than ever to build your own challenges and share

them via the PlayStation Network. And as you can bring along any costumes you purchased on the PS3, take part in four-player competitive or cooperative games, and play downloaded levels offline, *LBP* on the PS Vita is this month's top gaming choice, and one of the best games so far on Sony's new gizmo.



COCKNEYS VS ZOMBIES

'Ave a butchers at this, me old mucker!

OUT 31 AUGUST

EVERY TOM, DICK AND HARRY

seems to be churning out 'vs' fright flicks these days and, let's face it, some of them are seriously crap. It's not so with *Beyond The Rave* director Mattias Hoene's addition to the sub-genre, which is pure, guilty-pleasure gold.

Dysfunctional individuals take centre stage in this fun tale of three siblings (including samurai sword-wielding Ex-*EastEnders* Michelle Ryan) who hook up with some dip-shit crooks to rob a bank. The purpose is to grab enough wonga to save the old folks home where their grandad lives from closure. Unfortunately, the heist coincides with builders breaking into a vault packed with slaving zombies that subsequently transform London's East End into a living-dead war zone.

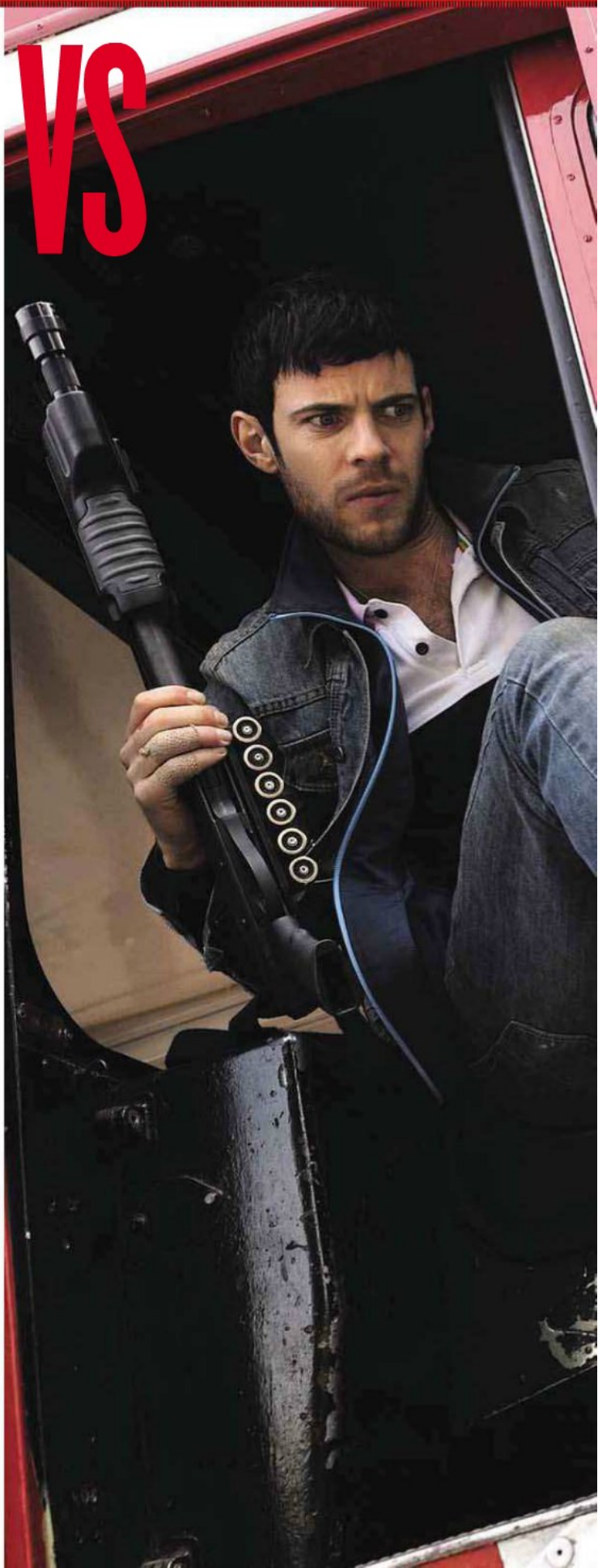
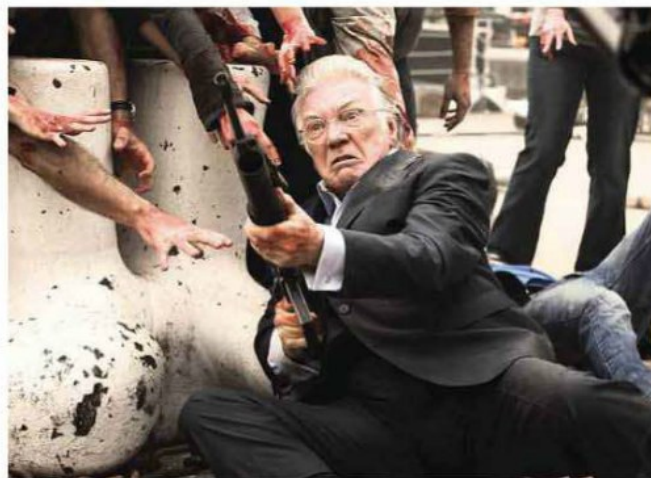
Working from a screenplay by the much-lauded James (*Doctor Who*/*Torchwood*) Moran, Hoene directs with the vigour and zest of a hardcore horror fanboy. He keeps the pace frantic and the blood gushing, while breathing life

into Moran's crass one-liners and non-stop ludicrous comedy. It's a combo that produces killer moments, such as a shooter-wielding, profanity-spewing Alan Ford (Brick Top in *Snatch*) single-handedly splattering a marauding mob of dead-uns, and *The Good Life*'s Richard Briers Zimmer-framing across

THE PACE IS FRANTIC AND THE BLOOD GUSHES

a lawn with a reanimated corpse in super-slow pursuit. Of course, great performances help too, with Ashley 'Bashy' Thomas in particular deserving a gold star for his totally bonkers turn as the aptly-named Mental Mickey.

Although comparisons with *Shaun Of The Dead* are inevitable, *Cockneys vs Zombies* tops it in the piss-your-pants funny stakes. **Billy Chainsaw**



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CINEMA PREVIEWS



PARANORMAN 3D

You don't become a hero by being normal

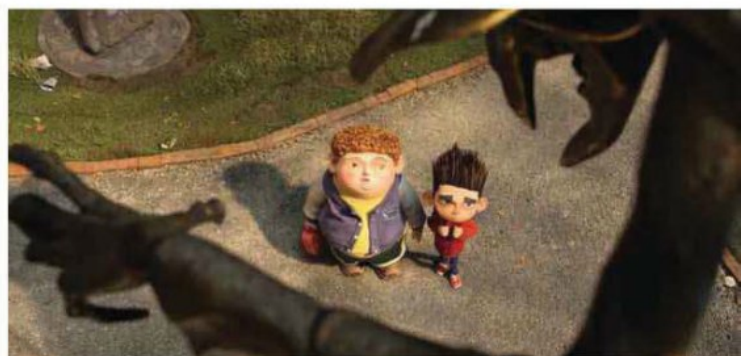
OUT 14 SEPTEMBER

WHERE WOULD WE BE WITHOUT

smalltown America, awkward teens and zombie invasions? In this animated 3-D romp from the makers of *Coraline*, the awkward teen is Norman Babcock, and when a centuries-old witch's curse threatens to overrun the town of Blithe Hollow with an army of zombies, his extraordinary ability to talk to dead people makes the scowling, put-upon Norman an unlikely champion.

This looks like a smart, sophisticated and darkly comic tale from Chris Butler

and Sam Fell that draws on familiar themes: the loner nobody understands, a horde of flesh-craving monsters and a cast of eccentric characters dropped into a perilous situation. Style-wise, there's a strong nod to Tim Burton (Butler was a storyboard artist on *The Corpse Bride*) and more than a hint of Nick Park in the stop-motion animation. A solid voice cast and a riot of bleak humour promises to make this a treat for kids and adults alike. Best of all, underneath the humour and style there is real heart. And brains.



BERBERIAN SOUND STUDIO

The sound of a dangerously aroused goblin

OUT 31 AUGUST

FILM DIRECTORS, PARTICULARLY

in the horror genre, are always looking for a raw nerve ending to jab. Some do it with pictures – the monsters seen and unseen that stalk the subconscious made viscerally real. Others understand the power of sound, and this is where *Berberian Sound Studio* comes in. It's the 1970s, and British sound engineer Gilderoy (Toby Jones) finds himself employed to mix the sound for an Italian horror film. And it's a doozy, with lots of smashing, mashing, stabbing and screaming. Not that you'll see any of it. Instead, the horror is in Gilderoy's reaction to his unnerving work, and his Italian masters' attitude to the extreme violence it contains. You'll be sucked into his claustrophobic world and share his confusion as the soundscape fractures his sanity. It's a bleakly funny but disturbing comment on the nature of horror itself.



LOVE

Some things in life are universal

OUT 7 SEPTEMBER

AN ASTRONAUT CIRCLING AN

inexplicably silent earth might seem a bleak premise for a film, but writer/director William Eubank uses his main character's plight to pose some tough questions about human nature. Two

story threads interweave to connect the International Space Station in the near future with the American Civil War, to create a backdrop to Captain Lee Miller's coping strategies and gentle mental disintegration over years of isolation. Lavishly visualised – paradoxically on a small budget – and brilliantly soundtracked by Angels & Airwaves, *Love* will make you stop and think about the big stuff. And you'll be better for it.

HYSTERIA

Can you feel my love buzz?

OUT 21 SEPTEMBER

EVER WONDERED WHO INVENTED

the vibrator? Believe it or not, Victorian doctors used to treat a host of women's problems by rubbing their lady parts to 'uterine paroxysm', giving themselves terrible RSI problems in the process,

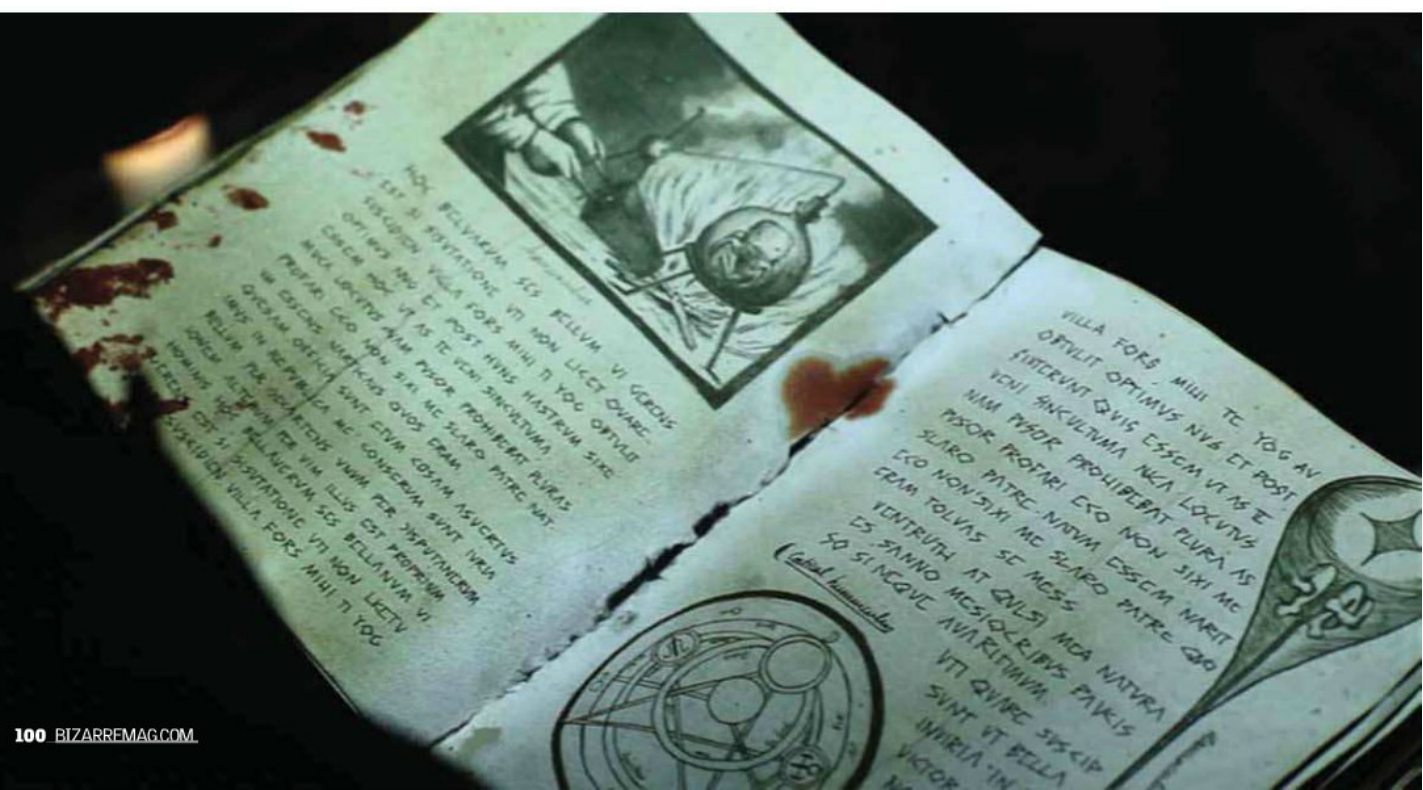
bless 'em. The answer to both problems was the labour-saving device now beloved by orgasm addicts. The circumstances surrounding the invention of the vibrator are intriguing enough, but *Hysteria* also promises mirthsome insights into nineteenth-century manners. Graft on some spunky proto-feminism and some stiff-upper-lip acting from a heavyweight cast, and you have all you need for 90 minutes of very British light relief.



THE MOOD FLITS
BETWEEN ICY
CALM AND AN
EXCRUCIATING
SENSE OF
UNEASE

THE DEVIL'S BUSINESS

He makes work for idle hands!





OUT NOW

THIS LOW-BUDGET BRITISH

fright flick is a compelling exercise in minimalist, slow-burning menace.

The plot couldn't be simpler: a mob boss despatches two hitmen to the home of his ex-business partner, where they prepare to waste him on his return from the opera. While that doesn't sound particularly horrific, writer/director Sean Hogan manages

to wring every last drop of tension out of the waiting-game scenario. So as the elder of the pair (Billy Clarke) starts getting increasingly pissed off with his greenhorn colleague, the mood flits between icy calm and an excruciating sense of unease. Like the protagonists themselves, you don't know where events are going, and Hogan keeps you guessing right up to the old school shocker climax.

With most of the screen time dominated by what essentially amounts to two blokes having a chat in a dimly lit room, *The Devil's Business* is the epitome of less-is-more entertainment. Hogan's direction is white-knuckle tight, as he masterfully manipulates shadow and light to create an atmosphere that not only becomes scarier by the second, but transforms an everyday environment into an eerie

hell. His technical smarts are intensified by believable performances; Clarke's, gruffly seductive monologues prove he could make the text on a bog roll wrapper sound riveting and terrifying.

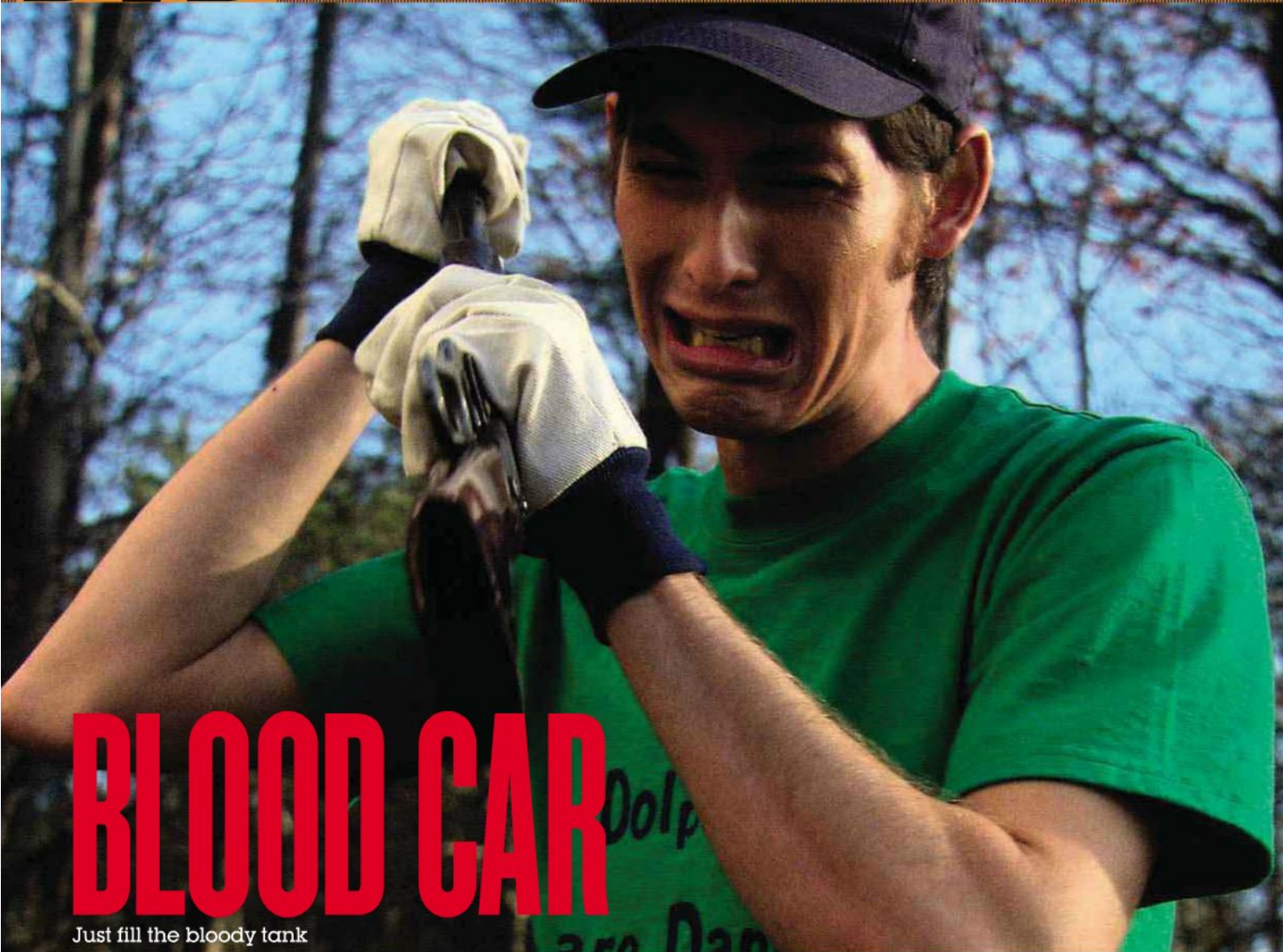
The end result is a perfect companion piece to Ben Wheatley's *Kill List*, which puts Hogan right up there with the crème de la crème of homegrown fear merchants.

Billy Chainsaw



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DVD PREVIEW



BLOOD CAR

Just fill the bloody tank

OUT NOW

IN A FUTURE WHERE FUEL COSTS

over \$30 a gallon, good-natured vegan Archie is trying to run his car on wheatgrass. What does he do when he accidentally discovers that his car runs happily on blood and, what's more, having wheels gets him laid? His vegan principles go out the window. This is the central plank of *Blood Car*, a clever vehicle for some right-on messaging about our profligate ways and ambivalent attitudes to our cars.

Archie's car needs regular filling, and he's tipped over the edge by his lust for the sinful fruits his unfettered access to personal transport offers him. To run the car he has to slaughter anything that moves – and to make matters even more complex, there's a greedy government in the background hungry for his invention.

There's always a danger with smart satire that its worthiness will be a buzzkill. *Blood Car* avoids this by amping up the violence and sex. It's gory, it's hysterical. You'll never look at your car the same way again.



PIGSTY

I killed my father,
I ate human flesh,
and I quiver with joy

OUT NOW

IT SOMETIMES SEEMS AS IF THE

late, legendary Italian film director, Pier Paolo Pasolini, threw handfuls of challenging ideas into the air and snatched a few as they fluttered down, using them as the theme for his subsequent filmic extravaganzas. In *Pigsty*, he went to work armed with cannibalism, bestiality, rape and Nazi crimes as he juxtaposed two stories: one of a father-killing cannibal roaming a volcano preying on Christian pilgrims; the other of two self-congratulatory ex-Nazi plutocrats discussing their successes and the search for a postwar German economic miracle. It's Julian, the son of one of the businessmen, who – sick of his family's bourgeois life – withdraws from the human world and chooses to commune with the pigs that eventually eat him.

Is this a critique of post-war European society? Certainly avant garde and intellectually challenging, it's a disturbing reflection on the human capacity to destroy and be destroyed.



AT THE EARTH'S CORE

What happens when
Edgar Rice burrows ...

OUT NOW

There was a time when Doug McClure seemed to prop up every creaky sci-fi adventure flick. His rugged charm and ability to do the right thing made him a man other men – and ladies – would

follow to the ends of the earth. Or its core, in this case. On a daft expedition in campy professor Peter Cushing's crazy steampunk burrowing machine, the cast find themselves in a low-budget underworld populated by improbable tribes and rubbery monsters. It's fast-paced cartoon fun all the way, as Doug manfully grimaces a lot and falls for a gorgeous, sweaty princess. More cheese, anyone?



HEADHUNTERS

Roger Brown is really in
the shit this time

OUT 13 NOW

AFTER THE ROARING SUCCESS OF

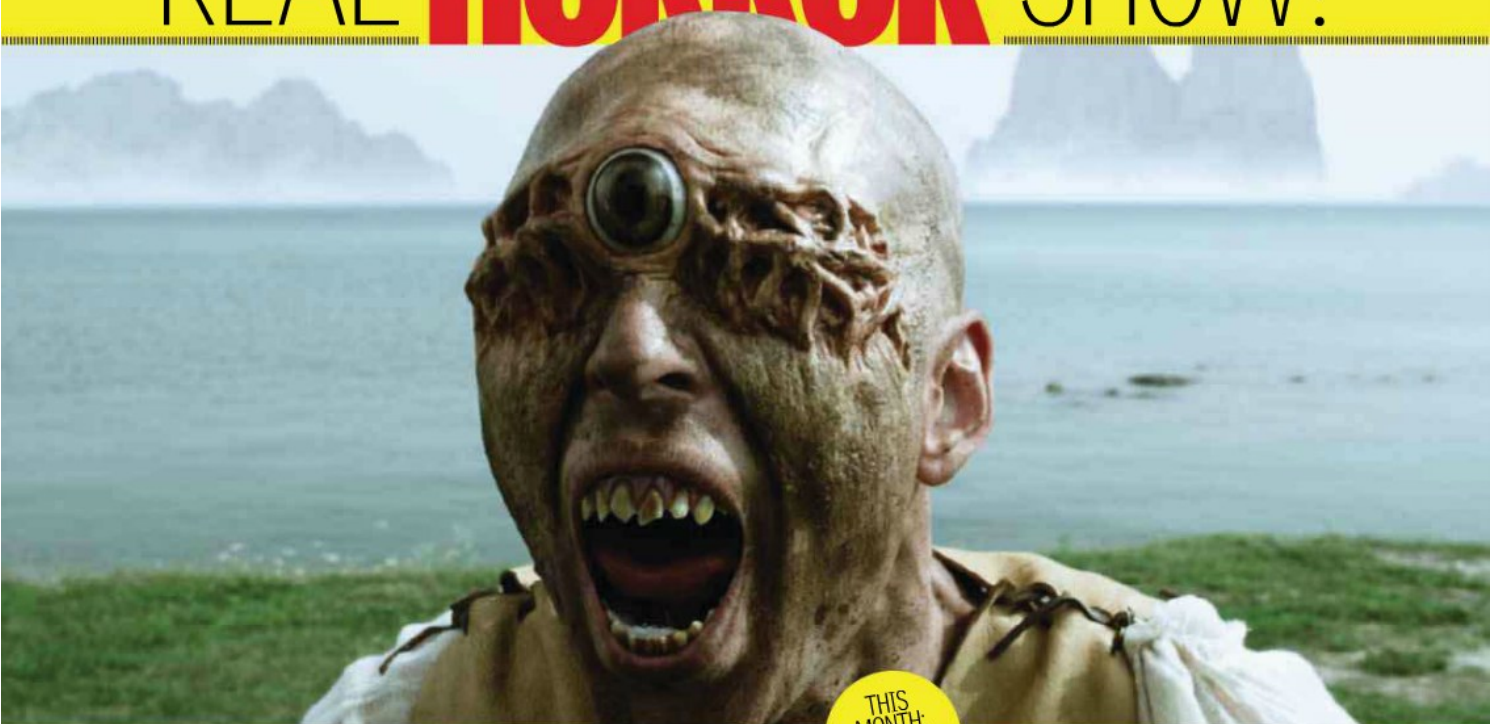
movies such as *The Girl Who Kicked The Hornets' Nest*, an appetite for Nordic literature has grown across the world, and it's inevitable that Jo Nesbø's books will eventually ride the same Hollywood train waved off by Stieg Larsson. But whereas Larsson's 'Millennium' series had all the elements required to pack multiplexes, the movie

based on Nesbø's 2008 novel is a proudly homegrown affair.

The film charts corporate headhunter Roger Brown's efforts to maintain a glamorous wife and a lavish lifestyle beyond his regular means. He's unimpressive, and there's a 'little man' compensation subtext that explains his extravagance. To finance his folly, he resorts to clever art theft – and when he steals from the wrong man, we're thrust deep into thriller territory. Slick European visuals, razor-sharp characters and ultra-violent set pieces make this essential viewing.



REAL **HORROR** SHOW!



BILLY CHAINSAW

All the latest news from *Bizarre's* free film club, CUT!

“As all you film freaks will know, since CUT! launched in August 2010, we've made it our mission to screen exclusive advance previews of some of the most horrific, arty, and downright weird movies around. Over our first two years, we've screened everything from the nerve-rattling controversial remake of *I Spit On Your Grave*, to the grindhouse revisited claret-fest *Hobo With A Shotgun*, and ambiguous Colombian head-fuck *The Squad*. Sometimes though, we know that there's nothing better than kicking back with some beers and a huge bag of popcorn, and laughing ourselves stupid – which is why we occasionally throw a guilty pleasure curve ball into the mix. Cue our most recent presentation: *Monster Brawl*.

“Those who attended the screening knew what to expect, and descended the cobble-stoned entrance into London's Horse Hospital with shit-eating grins splattered across their faces. Oh, and in case you're

wondering, the Horse Hospital dates back to Victorian times, and was where sick or injured horses were operated on; hence the cobble-stoned floors have channels down them so the blood could flow into the drains – which comes in handy when the more exuberant audience members knock over their beer.

“But I digress: so let's get back to our main event. *Monster Brawl* is a full-on, fantasy version of a pay-to-view pro-wrestling smackdown. But instead of the spandex-clad, pumped-up brutes usually associated with the sport, the contenders are the most legendary movie monsters. So you get Frankenstein (or to be factually correct, Frankenstein's monster), the Wolfman, the Mummy, Witch Bitch, Swamp Gut, Cyclops and Lady Vampire squaring up to each other in limb-ripping, face-splattering death match – even though some of them are already dead! If that isn't enough to get you chomping at the bit, the tournament takes part at a cursed graveyard, which the rotting inhabitants aren't too happy about.

THIS
MONTH:
MONSTER
BRAWL

“Following in World Wrestling Federation tradition, the tournament's hosted by a couple of play-by-play announcers, who introduce each combatant with a short film illustrating how they were roped into competing. Then their stats are revealed, and legendary WWF icon Jimmy Hart motormouths his way through the bouts (accompanied by a pair of scantily clad, buxom babes – of course), until all hell breaks in an incendiary, revenge-style ending.

“From its comicbook-graphics-style execution to its cool creature make-up design, this low-budget Canuck film has remarkably high production values. OK, it might not be the splatter-fest it could've been, but by favouring gags over gore, writer/director Jesse T. Cook delivers a highly entertaining, thoroughly infectious, creature(s) feature.

Monster Brawl is available on DVD/
download from 20 August.

”

IF YOU LIKE **MONSTER BRAWL** YOU MIGHT LIKE **THE MONSTER SQUAD**

This absurd rave from the 1980s grave sees Dracula teaming-up with Frankenstein's monster, the Wolfman, the Mummy, and the Creature From The Black Lagoon. Their purpose: to find the diary of Count Drac's nemesis Van Helsing, so they can locate a magic amulet that will plunge the planet into darkness and grant them world domination at the stroke of midnight. Thankfully, a gang of horror-geek kids are on hand to kick some monster ass. Wonderfully absurd, this is a well-crafted homage to retro-horror – evidently made by die-hard aficionados of the genre.



WHO'S THIS?

Billy Chainsaw is *Bizarre's* Film And DVD Editor, and he also runs our regular FREE film club in London, CUT! (cast your eyes right to see what sick treats Billy has in store at the next screening).

BIZARRE presents

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FROM THE
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THERE WILL BE SEATS ON THE NIGHT, BUT THESE WILL BE
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HOSTED BY
BILLY CHAINSAW
BIZARRE FILM EDITOR

"COME ON DOWN AND MEET
OTHER HORROR FIENDS AND
GOREHOUNDS, IF YOU DARE!"



**THIS MONTH'S FEATURE PRESENTATION
IS SO SECRET AND SO SPECIAL THAT
WE CAN'T EVEN TELL YOU WHAT IT IS!**



SEE *BIZARRE*'S FACEBOOK PAGE FOR MORE DETAILS

THE NEW EROTIC PHOTOGRAPHY 2

More sexy snaps and pornographic portraits

DIAN HANSON
OUT NOW



THIS IS TASCHEN'S

second collection of modern erotica, and it features hundreds of new images by

50 photographers worldwide.

From the crotch-in-your-face gonzo approach of Bob Coulter to the pin-up fetish girls of Eric Kroll, it contains an amazing variety of loin-stirring work. And as well as established names, there are the first naked pics from lowbrow legend Coop – black and white compositions of girls who echo the forms that flow from his pencil – and pony girls at play from Los Angeles adult actress Kimberly Kane.

THERE WILL BE
SOMETHING
THAT PUSHES
YOUR BUTTONS

Sultry *Bizarre* cover stars Mosh and Ulorin Vex appear courtesy of Alejandra Guerrero, but many of the photographers ask friends to pose for them, so their images aren't too forced. Matthew Blum deliberately shoots make-up-free women in their homes, and Italian Yossi Lolo's project aims to show off the comely curves of BBWs.

This clash of styles and models makes for an amazingly varied body of work, presenting the body itself as a distant temptation, or a source of decadent pleasure, or an extension of someone's personality, and much more besides. There's even a picture of topless girl in corpse paint...

As well as showing off the photographers' work, Dian has interviewed each one, making it part instruction-guide as well as an erotic showcase.

And amid the pages and pages of lithe limbs, luscious lips and bouncing breasts there's sure to be something that pushes your buttons – whether you're inspired to pick up a camera and start shooting a load of images, or simply inspired to shoot a load.





GAMES PREVIEW

IF YOU SEE SOMETHING
ON THE HORIZON, YOU
CAN WALK THERE AND
BLOW IT UP

BORDERLANDS 2

Failure is definitely an option

OUT 21 SEPTEMBER, PC, PS3 AND XBOX 360
WITH THE INTENSE CHARACTER
development of a role-playing game, and the balls-out blasting of a first-person shooter, the original *Borderlands* married the best features of *Bizarre's* two favourite genres in one explosive package. And with *Borderlands 2*, the developers are cranking everything up to 11 to make for a bigger, bolder and more bloodthirsty adventure.

In this expansive sequel, the villainous Handsome Jack and his Hyperion Corporation are setting out to dominate the desolate planet of Pandora and

plunder its natural resources. And to stop him, players can choose a gunslinger from four different character classes that'll be familiar to fans of the original game, but whose talents and skills have been beefed-up to make the firefights even more brutal.

As in the original *Borderlands*, any loot you grab during a level, combined with your character choice, determines how the mission unfolds, adding a delicious edge of unpredictability to the action. But this dynamic structure is also where *Borderlands 2* springs its biggest

surprise; if you fail a mission, you won't simply be able to restart the level over again as you would in most games, and

will instead be forced to find an alternative, perhaps more dangerous route through *Borderlands's* labyrinthine story.

In addition to its tweaked characters and enticing structure, *Borderlands 2* is also brought to life by a mix of new and familiar enemies, and a vast array of

incredible new weapons to wrap your thumbs around. But what's most impressive is the game's stylish landscapes that sprawl as far as the eye can see – and unlike blasters such as *Call Of Duty* or *Gears Of War* that herd players down a narrow corridor of pain, if you see something on the horizon in *Borderlands 2* you can walk there and touch it. And probably try to blow it up.

Borderlands 2 promises to take everything that was great about the original game and make it bigger and brighter in both the single-player and multiplayer modes. Epic, and then some.





**MORE GAMES
THIS WAY!**

GAMES PREVIEW

TEKKEN TAG TOURNAMENT 2

The wait is over. Time to team up and tag

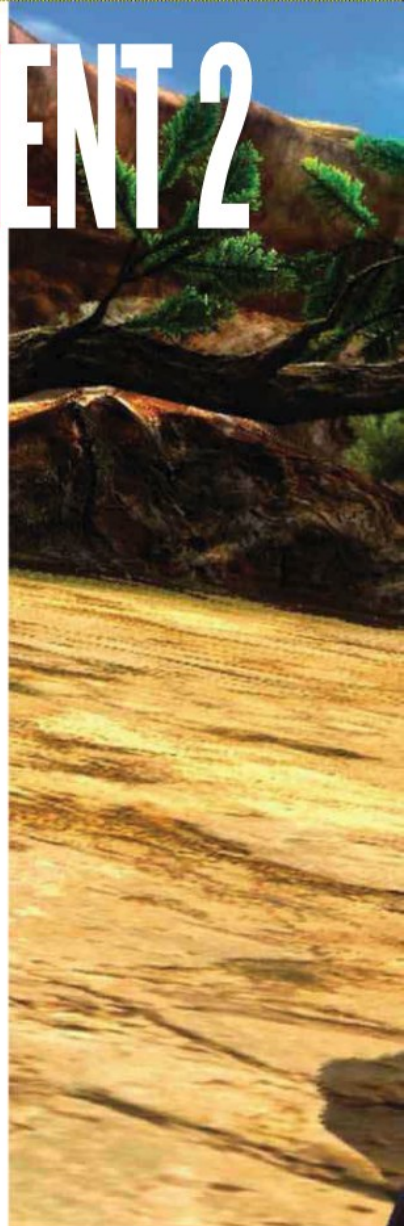
OUT 14 SEPTEMBER, PS3, XBOX 360

THIS KICK-ASS SEQUEL FEATURES

a cast of over 50 tag-hungry brawlers, delivering almost limitless fighter combinations in a variety of innovative game modes. Advanced attacks and devastating new combos help to evolve

the familiar *Tekken* experience, and for series newcomers the Fight Lab mode allows you to test your mettle against a natty evolving robot and unlock new moves and combos. New environmental effects such as mud and water splashing your fighters' costumes also promise to

make this the best *Tekken* to date, but what we're most looking forward to is the battle arena lorded over by rapper Snoop Dogg, who sits on a golden throne surrounded by what the game developers coyly refer to as "hip-hop females". Fo' shizzle!



GUILD WARS 2

Get in the game for dynamic online action

OUT 28 AUGUST, PC

In this long-awaited evolution of the classic massively multiplayer online RPG, players can create a character from a combination of five races and eight professions, then embark on a daring mission to save the fantasy world of Tyria. Unlike heavily-scripted role-players, the action in *Guild Wars 2* unfolds dynamically, your capricious quest shaped by the action of other human players, computer-controlled characters and roaming monsters. And as the game offers an immersive, ever-changing world to explore, it's sure to entice a legion of jaded online players back into the fold.





TALES OF GRACES F

Japanese manga RPG with plenty of rucking

OUT 31 AUGUST, PS3

Tales Of Graces F's lengthy opening sequence, which establishes the complex relationship between the wide-eyed heroes, is characteristic of the depth of storytelling in this latest instalment in the epic role-playing series. Fear not, though, because this wild Japanese RPG also features plenty of vicious combat to satisfy your desire for carnage. But while the game features shedloads of battles that require skill, strategy and patience to negotiate, it's the quirky charm of the characters and game's oddball story that'll keep you hooked until the end credits roll.



MUSIC THE BEST NEW SOUNDS
REVERBERATING TOWARDS YOU

ROB ZOMBIE

Straddling metal and dance



MONDO SEX HEAD

OUT NOW



Despite the dubstep collaborations from Korn and Skrillex and Cypress Hill x Rusko, this remix album goes down a more general EDM route, aside from the brilliant wub-wub of Document One's 'Let It All Bleed Out'. While Rob's original songs are perfect for awesome sleazy metal clubs, these remixes are perfect for awesome sleazy goth ones.

Eleanor Goodman

Q&A

Why did you decide to do a remix album, *Mondo Sex Head*?

Well, I'd done two previous remix records, but I haven't done one in about 10 years. The reason was that it seemed like that sort of music had fallen out of fashion, and people didn't really care about it anymore. But in the past few years, we've been feeling that DJ/rave/dubstep culture is exploding, and a lot of people have been telling me, 'Oh, when I went to this show I'd hear them playing your music', and that gave me the idea. If *they're* playing it, I might as well get back into the remix arena. I'm working on an album of new material, but I thought this was a good thing to hold people over until then.

How did you choose the artists?

That was pretty easy. I just went to people and said, 'Well, who do you think are the best mixers working now?' We got a list of names, they got to pick what song they wanted to do, and once I got all the tracks back I went through and picked which ones I thought would hold together as an album.

Why did you choose a zombie kitten for the US cover? Aw!

The truth is that the version for the rest of the world is a girl on the cover with her naked ass towards the

Will it feel like a continuation of the *Hellbilly Deluxe* albums, or have you brought in some of these remix ideas to the new work?

Really, neither. I've taken a different approach. I think the mental thing is that these days, people hardly buy CDs, and so we've sort of thrown ourselves back into an album-oriented mindset, where we're not worried about writing hit singles. I feel that the music is just more out-there. It's our giant concept record – it's the first time we've ever done anything like that. It's going to be a little crazy.

You're just finishing off horror film *The Lords Of Salem*. Did anything spooky or funny happen on set?

Hmmmm. Well, there are certain times when the nature of what you're doing covers all of those bases. In scenes concerning the witches in 1692, we basically had seven completely naked old women around a fire for two days. That by nature is weird, but you become so jaded about it. We're like, 'OK, bring in all the naked women with the animal heads!'

You've released some images from it, including a penis thing made by FX guy, Wayne Toth. What is it?

Oh, yeah. That's pretty much what it looks like – a weird giant Satan penis thing. A crazy Satan dong.

"WE BASICALLY HAD SEVEN COMPLETELY NAKED OLD WOMEN AROUND A FIRE FOR TWO DAYS!"

camera. Every country in the world was like, 'Oh, we have no problem with that', except in the US, where it was too outrageous. So I said, 'OK, great, so we can't put an ass on the cover, so we'll just put a big pussy on the cover.'

Your songs are quite sexy. Which of the remixes do you think would be best for a bit of sexytime?

Probably 'Living Dead Girl' (Phetek) – mostly because it's seven minutes long. The other songs are only about three minutes, so you're not going to get enough bangs for your buck with those tracks.

Do you have any titles or ideas for your new Rob Zombie album yet?

Well, I have a million titles and a million ideas, none of them I want to release yet just because they will change. But it's going great, we should be done recording next month, and I know this is a cliché and everyone says this, but... I really do feel that for me it's a significant record.

It must be very powerful!

Yeah, he gets the job done, what can I say.

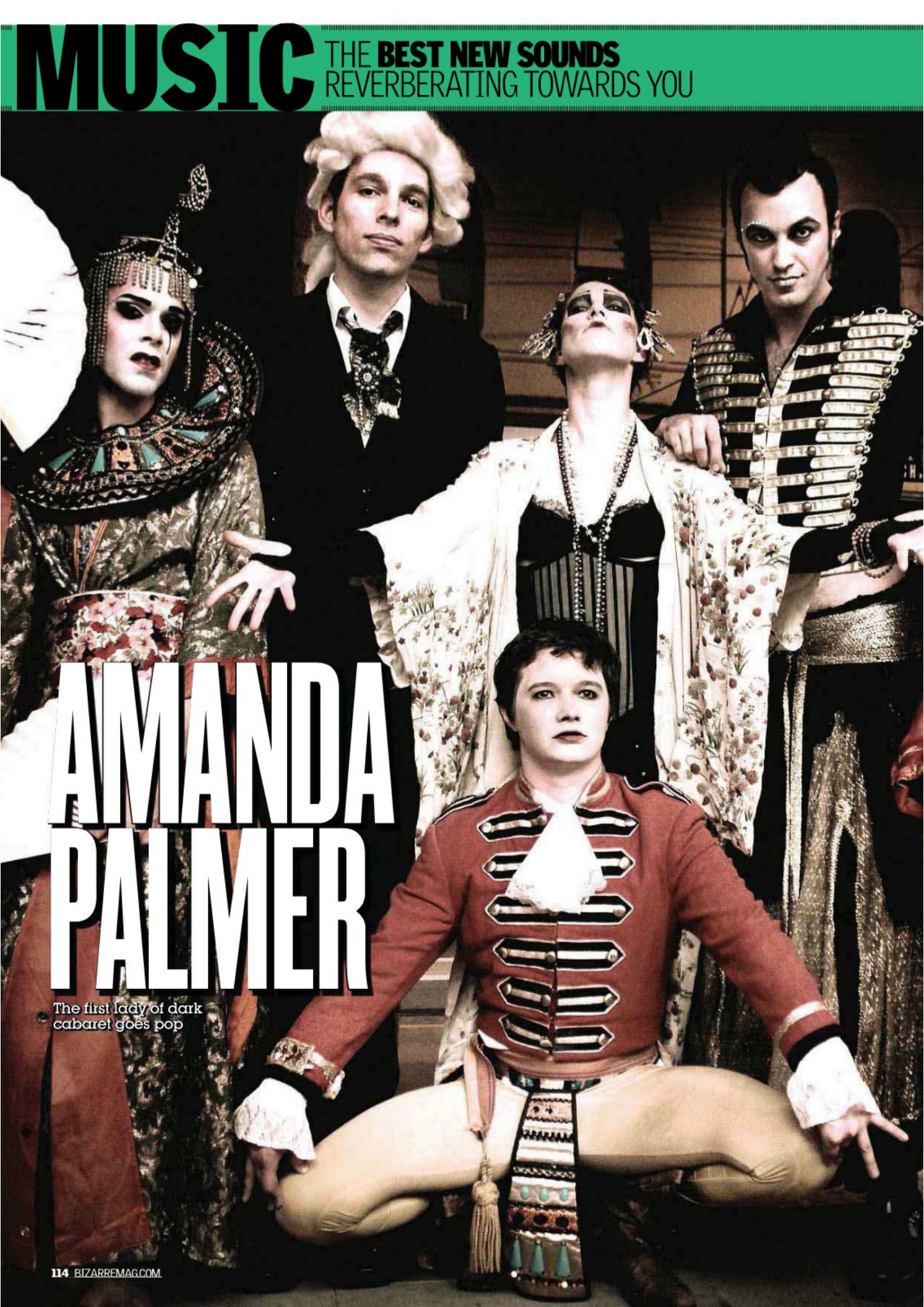
Does he use it on film?

Um, that's the least of our worries. That's a lot worse happening than that! This incarnation of Satan is a mess.

What's your next movie project?

I'm working on a true story called *Broad Street Bullies*. At one point, the National Hockey League expanded and Philadelphia got a team called the Flyers, but they kept getting their asses kicked. Then they created a team of thugs, and won the championship by intimidating every other team to the point where they couldn't function. It's a crazy story. It would never happen again. Teams where 25 guys are on the ice fighting, and police are trying to break it up. It's a lot more violent and a lot bloodier than my horror films, that's for sure!

See more at Robzombie.com



AMANDA PALMER

The first lady of dark
cabaret goes pop

Q&A AMANDA PALMER

Why is your new album called *Theatre Is Evil*?

I just thought it was an incredibly funny title. Seriously, that's why I picked it!

What about themes? The songs are all different, and you've been working on it for four years!

I think that's why it was easy to pick an umbrella title that made sense for my entire life. In the studio, I started to tease out the obvious themes, and sometimes you don't do that until you're actually recording. You might go, 'Oh, these lyrics keep coming up. These ideas keep coming up.' And then you look back on your life and say, 'Oh, this is what I was going through.'

We heard you've been "jizzing in your pants" about this record. Which bits have made you spunk?

Well, that's the thing. It's a 'gazumpcuntsferk! It's a German word that's been adopted to mean an everything project; a multi-multi-faceted piece of art or work! And it's a combination of the songs. To release this as a ukulele record or piano record wouldn't have been enough, and the fact I managed to put together what I think is the absolute perfect band – they're just incredible – and I found the perfect producer (John Congleton, who's worked with bands including

the same time, were the soundtrack to my life when I was 14 years old. My records, my Walkman, my lyrics, and drawing watercolour portraits of Robert Smith were how I identified.

As part of your Kickstarter package, you curated an art exhibition to go with the albums, and put the results in a book. What's the strangest piece in the collection?

In the weird department, there are two winners: one is the nude painting that Cynthia Von Buhler did; she embedded a working Theremin into the painting, so you can play up and down my spine. And the other that takes the cake is Heidi Hatry's trilogy of sculptural work. The two standouts from that are a plant with flowers made out of the hearts of trout, and a bust of me made only out of pig skin, pig lips, and pig eyelashes. She was working on them while I was making the record in Australia, and she asked me to FedEx her a bag of hair from my head, nail clippings, and skin, so I hacked a bunch of my body off and sent it to her in a plastic package.

Would you have sent an artist human waste, if they'd asked?

Well, if they were going to paint with it, by the time it got hung on the wall it probably wouldn't smell. One of my

"I CREATED A COLLAGE FROM PUBIC HAIR AND BLOOD"

Baroness and Explosions In The Sky), and we recorded it in the perfect place, and it actually did come out the way I was hearing it in my head – possibly better. All of those things had to happen in order for the record to be perfect.

Haha, gazumpcuntsferk! There are lots of 1980s sounds, from when you were a teenager. What bands or songs were you thinking of?

I always have to trace it backwards, because I never deliberately sit down and say, 'OK, I'm going to write a song like *this*, or I'm going to write a song like *that*.' Once I'd written the record and I sent the demos to the band, I also sent them a mix-tape of The Cure, Depeche Mode, Gary Numan, The Cars, My Bloody Valentine and Yaz – songs that I could tell were the kind of genealogical predecessors to this record.

Do you remember any formative experiences you had while listening to these records?

Oh God, yeah. (The Cure's) *Disintegration* and (Depeche Mode's) *Violator*, which came out right around

journalings in the exhibition book is menstrual blood. I did it when I was younger, about 20. It's a target that my mother brought home from shooting practice. I created a collage on it using cutouts from an old Gray's Anatomy book that I had, and pubic hair and menstrual blood – typical angsty teenage art!

See more at Amandapalmer.net

THEATRE IS EVIL

OUT 10 SEPTEMBER



Setting aside the dark cabaret of The Dresden Dolls and the gimmick of conjoined twins Evelyn Evelyn, Amanda Palmer has gone solo again. While debut *Who Killed Amanda Palmer* sounded like a secret diary reading accompanied by a piano, this record uses orchestral arrangements and the sounds of the 1980s. It's honest, unusual – and sounds massive.

Eleanor Goodman

MORE NEW SHIT!

Other Bizarre must-hears

HOMELESS PAGAN

WHAT YOU ARE ABOUT TO HEAR IS VERY DISTURBING INDEED!!!



OUT NOW

After listening to this CD, *Bizarre* had to roll itself into a tight ball and rock back and forth

until the palpitations stopped. Truly terrifying, the most distressing track is a 14-minute soundscape where a high-pitched voice screeches about locking David Cameron in a warehouse, and starving him until he's forced to eat his own flesh. Our favourite album in years!

JUDE HAGG VS THE HAND OF STABS

OLD BLUSTER SAW THE BEAUTY



OUT NOW

Ed's note: We'd hoped to publish an in-depth analysis of this album, which features a turn

by Homeless Pagan (see above), but foolishly we commissioned the same writer to review about both CDs, and now they've been sectioned. Their last scribbled note says: "Staggeringly brilliant, but guaranteed to shit your brain up."

OBELYSKKH

WHITE LIGHTNIN'

OUT 3 SEPTEMBER



Thankfully, the second release from these German doom merchants isn't the audio equivalent of

grim cider. Most of the tracks reference mythology and the occult, and sound like a lo-fi High On Fire crossed with early Isis, with some Tool and Melvins riffs thrown in. Occasional moments of subtlety give into relentless assault. Mmmmm.

DEVIL SOLD HIS SOUL

EMPIRE OF LIGHT

OUT 17 SEPTEMBER



While there's nothing inherently weird about Devil Sold His Soul, *Bizarre's* always had a thing for their post-metal soundscapes. Third album

Empire Of Light is about triumphing over adversity, and while Ed Gibbs consistently screams his throat out, there's strength even in the quiet moments. Nine-minute closing track 'End Of Days' is fittingly intense.

BLACK LIGHT BURNS

Limp Bizkit man's freaky side-project returns!

Q&A WES BORLAND, SINGER

What are the ideas behind the new album, *The Moment You Realize You're Going To Fall*?

The first record was released in 2007 when I was out of Limp Bizkit. I was proud of it and got to work with some really cool people, and then I went back into Bizkit world. After time passed, I felt like it was too clean and studio-sounding, and most of the guys that worked on the record

them called circuit-bending, wiring in new circuits and buttons to make ungodly noises. I've amassed a small collection from eBay and spent a lot of time playing around with them.

How did you write your lyrics?
Some concepts carried over from the first record – wanting things you can never have, love being destroyed, and friendships falling apart. But a lot of the record also addresses the western

hairdresser fucked my hair up.

Get your priorities straight!

What about the title?

The Moment You Realize You're Going To Fall could mean you're going to actually fall off something; fall in love with someone; make a bad decision; or give into something that you shouldn't. It could be taken as positive or negative.

In the song 'Splayed', you talk about your "invisible penis watching girls undress"!

Yes, if I was a ghost, I'd be walking through walls into women's showers and being a real creep. And haunting people. I'd just want to walk around and look at weird stuff.

What else would you see?

You could go anywhere!

I'd be a space-travelling ghost, to see if there's anything out there. And I'd want to walk through the middle of the earth and see what happens.

For the title track, you've released a clip of yourself coming out of the ocean in front of a skull-faced figure. Um... WTF?

Well, the ocean is one of the themes that kept coming through the first

record, and is referenced on this one.

The director, Agata Alexander, thought the song sounded like the sea, and that it'd be good to have me coming out of it after a long absence with the band. And the white figure tied into the beacon of some kid being brought into some sort of other world. It's the first of three, so maybe it'll make less or more sense once the others are made!

See more at Blacklightburnsofficial.com

"I'D LIKE TO WALK THROUGH THE MIDDLE OF THE EARTH"

were ex-Nine Inch Nails members, so some people said it sounded like a rip-off. This time, I wanted to make something that was heavier with the live instruments, and lighter with the electronics. When there were electronic elements, I wanted to do them by running instruments through FX.

What unusual instruments did you use?

There's a whole sub-world of people that take cheap Casio keyboards and toy instruments and do this thing to

world, because I've started to become sickened by people that make a big deal out of small problems. The song 'Your Head Will Be Rotting On A Spike' is about people trying to fulfil themselves in the wrong way. There are people in third world countries who have to live every day in fear of people coming into their homes with automatic weapons, and people who are worried about getting something to eat every day. Meanwhile, someone's posting on Instagram, 'Oh, my

THE MOMENT YOU REALIZE YOU'RE GOING TO FALL



OUT NOW
Black Light Burns is an alt-rock side-project of Limp Bizkit bassist Wes Borland.

For their second album, he takes the intensity of debut *Cruel Melody* and dirties it up to create a series of slithering, abstract songs, where vocals sometimes drop breathlessly and strange noises weave in and out. It feels like he's holding up a mirror to the underbelly of the world.

Eleanor Goodman

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Javi loves colour work including new school but also really loves working with black and grey.

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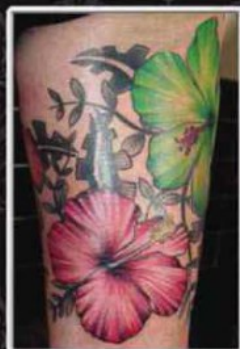
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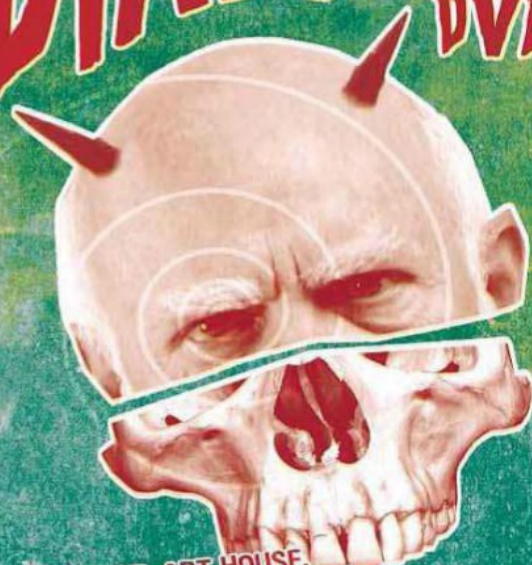
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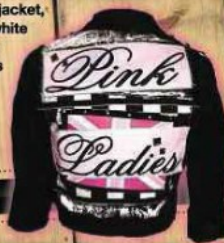
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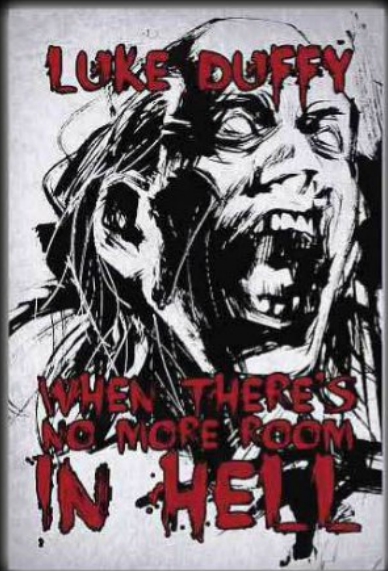
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